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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"PORTRAIT OF A YOUNG GIRL"

By Peter Paul Rubens

Purchased by Charles F. Williams of Cincinnati from the Newhouse Galleries.
See Article on Page 4

1st MARCH 1933

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establish "hegemony" for Asia (Japan, China, India) to the end that, within the next 50 years, it can accomplish its ambition of making the Pacific Ocean a "Japanese lake," with the western coasts of both North and South America colonized by Asiatics.

America isn't effective in opposing either domestic fanatics or foreign foes until it gets snortin' mad. And maybe America at last is getting snortin' mad.

Mr. Jonas said this to the Herald Tribune reporter who was summoned to the Savoy-Plaza: "I think American art has made enormous progress since the war. It is getting to be really very good. The world doesn't pay enough tribute to American artists—there will be some great ones. . . . They are trying so much to see and take lessons from the past that they will be as good as Europe, if not better, in twenty years, no doubt. For a young country not 200 years old it is wonderful what you have achieved. Europe is over 2,000 years old."

All of which is just "bologna."

America is not down and out. It is sizzlin' mad now,—and when it gets mad, it jumps into action.

And the American art world, angry in the face of European manipulation and kid-em-along "bologna," will give the American artist his due, and make it possible for him to express the ideals of his race, without the humiliation of alien patronizing attitudes.

Adam, the Aristocrat

A genealogical society must naturally be supposed to be made up of persons proud of their ancestry, persons who invoke the records to prove themselves descended from emperors,

kings, dukes, chancellors, or Mayflower voyagers. What could be more fitting, then, than that the New York Genealogical and Biographical Society should unveil with much ceremony a portrait of E. S. Harkness by Frank O. Salisbury, the English artist who is the official painter of the English royal family.

And yet it seems strange that this portrait commission could not have been given, with even more reason, to the American portraitist Wayman Adams, who actually bears the name of the first father of the human race,—old Adam, Eve's husband, who most certainly was the progenitor of all the emperors, kings, dukes, chancellors and American snobs who ever existed.

A Disgrace

E. Weyhe, progressive New York art dealer and purveyor of art books, ordered from a European publisher several portfolios of reproductions of Michelangelo's paintings in the Sistine Chapel, in the Vatican. In due time he received a notice from the U. S. Customs Service telling him that the officials had seized and would "dispose of in due process as provided by law," two packages containing "ob-

EVELYN MARIE STUART SAYS:

What effect will the defeat of prohibition have upon art? Those who oppose the old fashioned saloon forget the bar and its opportunity for displays of the nude. Perhaps modernism is one of the evils of the dry era,—certainly no man, looking up from his cup to behold an ultra-modern nude, would ever order a second drink. He'd more likely take a cure.

scene photo books, *Ceiling Sistine Chapel*, Michael Angelo, the importation of which is held to be prohibited under the provisions of Sec. 305 of the Tariff Act."

The newspapers in big headlines heralded this disgrace of the Customs Service. Quickly there came an explanation laying the incident to "the mistake of a minor clerk."

The mistake is due to American bureaucracy, which places men who are hardly calculated to drive cows in a position where they can censor the foreign art purchases of the American people.

These same cow drivers decided that Brancusi's modern abstraction, entitled "Bird," was just "a piece of metal." They banned as immoral Whistler's etching, "Venus," and two nudes by the Swedish lover of sunshine-on-human flesh, Anders Zorn.

THE ART DIGEST appeals to Franklin D. Roosevelt and his secretary of the Treasury, William H. Woodin, esteemed art connoisseur, to end the cow drivers' rule of American art importations, which makes the country a laughing stock of the world.

A Menace

Artists have languished in the American economic depression; art dealers have suffered. Some of them to the point of extinction; but the greatest danger that confronts the art world, and threatens the life-work of the thousands of persons who have dedicated themselves to making America sensitive to art, is the so-called "economy" movement in education in all the 48 states of the union, which threatens to confine instruction to "Reading, Writing and Arithmetic," and to cut off those things which are closer to the heart of mankind.

[Continued on page 6]

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No. 11

Brutal and Vital Assyrian Art, Rockefeller Gift to Museum

The Metropolitan Museum has added a magnificent new chapter to its presentation of art history—a chapter devoted to the art of Assyria, a branch which comparatively has been neglected in the institution's vast collections. This has come about through the generosity of John D. Rockefeller, Jr., whose recent gifts constitute a superb nucleus for a collection of Assyrian sculpture. They comprise a colossal winged bull, its companion, a winged lion and a number of imposing slabs of sculpture from the palaces of Ashur-nasir-apal and Sargon. These pieces found their way into the collection of Sir John Guest, one of the backers of Sir Henry Layard in his Assyrian excavations, and were sold by his grandson in 1919 to Dikran Kelekian, who in turn sold them to Mr. Rockefeller, after lending them for several years to the University Museum in Philadelphia. They are now on exhibition at the Metropolitan Museum together with other reliefs from the palace of Ashur-nasir-apal, the sword of Adad-nirari I (1310-1280 B. C.), and a very rare Sumerian vase, presented by the late J. Pierpont Morgan; two fine ivories, lent by George D. Pratt; Sumerian objects, lent by W. Gedney Beatty; and seals and tablets brought together during the past.

Herbert E. Winlock, the director, wrote of the gifts in the museum's *Bulletin*: "The art of Assyria was of the soil of Mesopotamia, with origins in the earliest Sumerian settlements of the south, but so far as there are traces existing today, never before the reign of Ashur-nasir-apal was it so systematically exploited for its possibilities in picturing the might and power of conquerors. Perhaps the motives inherited by Ashur-nasir-apal's artists lacked charm and grace. The Mesopotamian peoples seem to have been more practical than the Egyptians and to have preferred to live their lives rather than to waste their time in picturing them.

"But they could draw a figure with a magnificent, brutal vigor, and when Ashur-nasir-apal's artists were called upon to erect monuments to their king they could give his portrait something of the aloof and implacable ferocity of a conqueror whose annals were filled with accounts of the impaling, burning, and flaying alive of his helpless captives. It may not be a sympathetic art, but it was without question the only vital art existing in the Near East after the fall of Crete and the degeneration of Egypt.

"Naively practical, the Assyrian had a very simple conception of the supernatural. . . . Hence, winged lions and bulls with human heads were the mysterious guardians of the city, and their gigantic figures stood against the jambs of the gateways, prepared to ward off not only terrestrial enemies but pest-laden evil spirits of the unseen world. A pair of

Whir-r-r-r!

"I have invented a slot machine that will paint a landscape in exactly seventeen seconds," said Mr. Lapis Lazuli. "I guess that ought to lead a few of these artists to take up technocracy."



*A Guardian of the Gate. From the Palace of Ashur-Nasir-Apal II.
Assyrian, IXth Century B. C.*

such guardian beasts from Kalhu now stand in front of our Assyrian collection. . . ."

"The king's victories in war and in the chase constituted the Assyrian artist's other chief theme, and being full of vitality his scenes of battle and hunt are to us his greatest triumphs. Always literal and practical in these compositions, the artist was in a very real sense a war correspondent whose success was in making every detail as circumstantial as possible. As time went on, in the reigns of Sargon II (722-705 B. C.) and Sennacherib (705-680 B. C.), the artist made elaborately ambitious attempts to show pictorially the landscape settings of the campaigns and sieges. A few fragments from such scenes are among the most welcome of Mr. Rockefeller's gifts. We see Sennacherib's cavalry leading their horses through a stony mountain country or fording a strip of marshland; we have a boat in the delta country; and we catch glimpses

of the attack on a fortress and the taking of prisoners. A striking fragment from the palace of Sargon shows an uncouthly clad mountaineer of Media bringing in two gaily caparisoned horses as tribute to the king."

Mr. Winlock classes Mesopotamia with Egypt as one of the ancestors of present day culture: "Greece had two great forerunners in our direct line. Egypt in the valley of the Nile was one, but equally old—probably even older—and unquestionably as important was the civilization which was nursed into being by the two Mesopotamian rivers, the Tigris and the Euphrates. In the fourth millennium before Christ the Sumerians, perhaps the descendants of earlier and more primitive tribes from the highlands farther east toward India, were settled in rich, substantial cities in the fertile delta of the two rivers. Later Babylon, a little way up the Euphrates, became the metropolis of a culture which permeated to



King Ashur-Nasir-Apal and His Cup-Bearer.

Anatolia far to the north and to Syria and Palestine in the west to such an extent that its language was the lingua franca of the whole Orient in the second millennium and even the Egyptians conducted their correspondence with their Asiatic neighbors in Babylonian. In the first millennium, when the political leadership drifted farther north to Assyria between the Tigris and the eastern highland, the entire fertile crescent around the deserts of Arabia, from the Persian Gulf on the east, up the whole extent of Mesopotamia, across to the Mediterranean, and down through Syria even into Egypt, was ruled from Assyrian Nineveh. Then Assyria fell to a momentarily renascent Babylon; Babylon to the Medes; and the

Medes to the Persians; but even these last two mountain peoples of the eastern highlands became assimilated into the ancient culture of Mesopotamia.

"It was in the days of the Assyrians that those recent arrivals, the Hellenic Greeks, first came in contact with Mesopotamians, and, from the earlier half of the first millennium before Christ onwards, the Greeks, especially those of Asia Minor and Cyprus, drew more and more copiously on Mesopotamia for culture and knowledge. The debts of the Greeks to Babylon and to Persia were, in their ways, as manifold as the debt to Egypt, and thus Mesopotamia must be classed with Egypt as one of the ancestors of our culture."



A Median Bringing Horses to King Sargon.

Pessimism

Paul Manship gave a pessimistic interview to the New York *Herald Tribune*. "This is a machine age," he said. "Work done with hands in a machine age is no expression of the age, is personal art, and personal art can hardly be great. I think art is dying already, for the only arts really of our age are the mechanical, the cheap trash of the movies, and so on. Besides an art needs religion, belief in something, and production for a purpose. Always great artists have had it."

"Art has lost its integral place in life. Buildings go up and buildings come down, and a sculptor cannot feel that his architect's extra inducements will last more than twenty years. When one thought of the Egyptian temples, of the Acropolis, it made him feel like the decorator of a tawdry, temporary exposition."

In commenting on this in the *Sun*, Henry McBride said: "Wirra, wirra! Yet nothing can quite stifle the thought that if an artist be wholly in love with art no amount of isolation and lack of recognition can prevent him from practicing that profession; and if it be merely the career that interests him, then we have Mr. Manship himself—the very personification of success—to point the way. . . . He has had comparable honors and much more money than Michelangelo ever dreamed of. . . . Artists know nothing of the world and less of philosophy. Your true artist lives in a world of his own fashioning."

Cincinnati Man Buys a Rubens

Much interest is attached to the purchase of "Portrait of a Young Girl" by Peter Paul Rubens by Charles F. Williams of Cincinnati from the Newhouse Galleries, since female portraits of the artist's earlier period are rare. This one, dating about 1610-1612, is from the collection of Count Andrassy, Hungary, and has been endorsed by Dr. William R. Valentiner, Max J. Friedlander, director of the Kaiser-Freiderich Museum, Berlin; Dr. Gustav Gluck, director of the Vienna Art Historical Museum; and Dr. Robert Eigenberger, director of the Academy of Fine Arts, Vienna.

Dr. Valentiner, in his authentication of the picture, wrote: "The portrait of the handsome young lady shows all the qualities of the energetic drawing, plastic modelling, clear and transparent coloring typical of the great master during the epoch when he painted the famous 'Descent from the Cross' in the Antwerp Cathedral. The careful execution and the expression of the face so full of life and vibration speak for the interest the artist took in the charming model."

Manship's Roosevelt Medal

Paul Manship's Roosevelt inaugural medal has a bas-relief of Roosevelt's head on one side and a full-rigged sailing ship, the old Constitution conventionalized, in slightly lower bas-relief, on the other. The reverse was suggested by Mr. Roosevelt himself, and is reminiscent of his old hobby, the navy. Its legend, also suggested by him, is:

"Thou, too, sail on, O Ship of State,
Sail on, O Union strong and great."

The model has been reduced from one foot in diameter to three inches. Two examples in gold will be struck for the new President and the Vice-President, some in silver for the members of the new cabinet, and 2,500 in bronze for the public. The medals will be struck at the mint in Washington, and the bronze ones will be sold for \$2.50.

Carnegie Again

Carnegie Institute's series of international painting exhibitions will be resumed next Fall. The announcement bearing this important news to the art world was almost as cryptic as the word in December, 1931, stating that the famous internationals would be interrupted "because of general economic conditions." Few art lovers in recent months dared hope that the series would be revived in 1933.

Plans for the next international, the 31st, contemplate the showing of 350 pictures, of which 125 will come from the United States and 225 from foreign lands. It will be held from Oct. 19 to Dec. 10. One important change is noted: all the paintings will be shown on direct invitation of the Institute. Another variation is that the jury of awards will be composed of three directors of American museums, instead of the usual artist-juries.

The Institute will offer three general prizes—\$1,500 for first honor, \$1,000 for second, and \$500 for third. The Allegheny Garden Club will again give its prize of \$300 for the best garden or flower subject. No mention of the \$10,000 Lehman purchase prize, the "big money" award of previous exhibitions, was made in the announcement.

Homer Saint-Gaudens, director of fine arts at Carnegie Institute, will leave for Europe in March to visit artists in the countries which will be represented in the 1933 International.

During the year's lapse a competitor in the field of internationals appeared—the "International—1933," sponsored by the College Art Association. At the time this exhibition opened in New York, in Rockefeller Center, following its initial appearance at the new Worcester Art Museum, Henry McBride of the New York *Sun* added prophecy to his accomplishments. "It is a safe guess," he wrote, "that Pittsburgh will not permit any more off years in her series of Internationals. After this, I think we will have, *coute que coute*, a Pittsburgh International every year. Pittsburgh took great pride in her Internationals. All the other cities were jealous, Chicago particularly. Chicago made more than one suggestion that if Pittsburgh, through ennui, or financial strain, or any other cause whatsoever, thought it better to relinquish the Internationals, then Chicago would take them on—just to oblige.

"The fact is that an inland city gets a great deal of reclame from an international show. The metropolitan newspapers send their representatives and you get a column at least in a New York daily. I well remember the glee of the late Andrew Carnegie over that fact. It was on the occasion of what they used to call 'Founders Day,' and Mr. Carnegie, in high good humor, was rallying his old cronies who had assembled in a multitude in the Pittsburgh Auditorium to do honor to the 'founder' and to the pictures his institute had assembled. 'What tickles me most about these shows,' said Mr. Carnegie, 'is that the reporters of the great New York newspapers are obliged to come all the way down here to Pittsburgh to see them.'

For Lack of Anthracite

"Now I know what frozen assets are," said Mr. Lapis Lazuli, the painter. "During the last cold snap my studio was so cold that a stream congealed in my latest landscape."

"International" Starts Tour

The "International—1933," circulated by the College Art Association, will open at the Cleveland Museum of Art on March 9.

Harvard Buys Eastman Johnson's "Evarts"



"William M. Evarts," by Eastman Johnson (1824-1906).

Eastman Johnson's portrait of William Maxwell Evarts, distinguished American barrister, has been acquired by the Harvard Law School Library from the Newhouse Galleries of New York. Evarts (1818-1909) was one of the founders and the first president of the New York Bar Association. He was Attorney General under President Johnson, Secretary of State under President Hayes, and became United States senator in 1885.

After graduating from Yale in 1837 and taking a post-graduate course at the Dane Law School of Harvard College, Evarts entered upon a career in which his legal skill and eloquence led him into cases of great public import. It is said that he was the hero of the three greatest cases of his time—in the first preventing the conviction of President Johnson when he was impeached by Congress,

"Three Reigns" Show

American private collectors are prominent among the foreign contributors to the annual loan exhibition which Sir Philip Sassoon is holding in his London mansion for charity. This year's exhibition, called "The Three Reigns Show," covers the periods of Louis XIV, Louis XV and Louis XVI, and is being viewed by royalty and society as well as art lovers. Twenty paintings come from American collections, lent by Ambassador Mellon, Jules Bache, Mrs. Chester Beatty, Mrs. Arthur James, Mrs. William Hayward and John M. Schiff, among others.

For the first time in history the Louvre has lent a painting to a private exhibition, send-

ing its famous Fragonard, "L'Etude." Queen Mary is showing her collection of snuff boxes. Among the distinguished British collectors represented in the exhibition are Lord Duveen of Millbank, Lady Rothschild, the Duke of Wellington, the Earl of Harewood, the Duke of Westminster, the Duke of Portland, Lady Londonderry and Lady Astor.

Sir Philip is reported to be trying to effect a change in the British law which prevents England from reciprocating the generous gesture of other nations which send their national treasures to London. The excuse that objects might be damaged in transit has raised the question of why England's art possessions are more precious or fragile than those of France, Italy or America.

Kress Lends His Art to the South and West

A generous gesture from Samuel H. Kress, eminent art patron, is making it possible for the West and the South to see a group of selected Italian masters from the noted Kress collection, and art lovers of those sections are seizing the opportunity whole heartedly. Nearly 3,000 persons attended the opening of the exhibition of 52 paintings by masters of the XIIIth to XVIIIth centuries at the Isaac Delgado Museum in New Orleans. Hundreds were turned away because of the museum's small size. This demonstration of active interest is all the more extraordinary in view of the fact that 500 is considered a large attendance in New Orleans even on Sundays.

Mr. Kress went the limit in placing his collection before the public. The paintings came to the Isaac Delgado Museum without solicitation and without cost to the Art Association of New Orleans. All the expenses of packing, transportation, catalogues, etc., were borne by Mr. Kress for the sake of the educational and cultural results which he believes the showing of his pictures in certain selected galleries of the South and West will bring to those communities. Stephen S. Pichetto, consulting restorer of the Metropolitan Museum, assisted him in preparing the exhibition.

Beginning with a triangular panel in tempera representing "Christ Blessing" by Ugolino da Siena, which dates from the close of the XIIIth century, the collection contains about 25 primitives, examples of late Gothic or early Renaissance work from Siena, Florence, the Central Italian towns and Venice. Mr. Kress organizes each exhibition to fit its particular gallery, and asks for a detailed plan of the galleries before sending his collection. In this way he was able to allow conspicuous places to the special gems of the collection—Agnolo Gaddi's "Annunciation;" Piero di Cosimo's lovely "Madonna and Child, Saint John, Two Angels and a Saint;" Fra Bartolommeo's tondo, "Madonna and Child with Saints and Angels;" Matteo di Giovanni's "Madonna and Child Between Two Angels;" the "Holy Conversation"



"Madonna and Child Between Two Angels."
Matteo di Giovanni (1435-95). Sienese.

by Bonifazio Veronese; Tintoretto's magnificent "Aurora;" and the distinguished portraits by Franciabigio, Pontormo, Salviati, Ghislandi, Dosso Dossi and Lorenzo Lotto.

Sent out first at the request of L. P. Skidmore, director of the High Museum in Atlanta, where they were shown in November, the paintings were exhibited at the Brooks Memorial Art Gallery, Memphis, in December, and the Birmingham Public Library in January. They will remain at the Delgado Museum until March 2.

In Atlanta the attendance was more than 10,000, and in Memphis more than 12,000. Houston, Dallas, Denver and Kansas City will benefit by Mr. Kress's generosity in the next four months.

A Menace

[Continued from page 2]

Guided by politics, and the educational tenets of a century ago, city after city, and community after community, have eliminated art appreciation and art training from the curricula of the public schools, until the Citizens Conference on the Crisis in Education has rightfully felt itself impelled to issue a tragic call.

Connecticut, so far, is the exemplar of resistance to the politician's selfish effort to cut down on the cultural factors of education in order that money may still be available for distribution among worthy party workers. Joseph Wiseltier is the Connecticut state supervisor of art education. "The cry," said he, "is for the retention of the fundamentals—and the scrapping of non-essentials. Now, what is fundamental? That depends on what you mean by education. A revaluation of subject matter is proving that our more recent subjects are emerging as the real fundamentals. Art and music and literature make for appreciation and new points of view. They color our lives. They are the civilizing subjects. They are the things which we must not let go. . . . Even more important than making a living is the ability to lead a worthy life. . . . If we are ever going to have real beauty in our environment, we must have citizens who understand what beauty is, and just as their appreciation grows, so the demand for beauty in streets, roads,

parks, monuments, gas stations, etc., will develop. The community that makes itself great and beautiful will draw perpetual interest on the investment it has made in art education. . . .

"To prove that art pays big dividends, that beauty is the best policy, note . . . how the beautiful things created in Italy as far back as the XVth and XVIth centuries are today . . . drawing travellers and money to that country: they are today a highly important element in the trade of Italy."

There is protest against the politician, who wants money wherewith to buy henchmen, in the following declaration of the Citizens Conference on the Crisis in Education: "The size of classes in all special subjects such as art, music, manual and domestic arts, should be made as large as that of the average academic class."

If every reader under whose eye passes this plea of THE ART DIGEST, will ascertain for himself, in his local government, where his voice will be most effective, he can place himself in a position to help unmistakably in the fight against the politician who can only "read, write and cipher" in the cause of graft.

Icy Jangles

If, as someone has said, architecture is frozen music, it seems to us that many of our streets are lined with what must be considered frost-bitten finger exercises.—Punch.

Our Folk Art

So many laudatory observations by writers on the subject of American folk art and American "primitives" have been quoted by THE ART DIGEST, that it seems only fair to present the other side of art criticism. Among the adverse views is that of Kenneth Callahan, critic of the Seattle *Town Crier*. He writes:

"In a recent issue of *Creative Art* an article by Holger Cahill, entitled 'Early Folk Art in America,' is concerned with the same old bunk about the period of American folk art. To what a ridiculous extent one must go, apparently, in uncovering enough of this even to make a showing! Nothing, it seems, is too insignificant to be set on a pedestal and labeled 'Primitive American.'

"There are a few early American productions that can be called art, and what little we have we should cling to, but there are limits, or should be, as to how far the praise may be carried." With the French starting the idea of going back to the primitives, the fad got under way, and as has been the history of all fads in America, it was whole hog or none. When 'primitive' hunting gets you, you're lost. In ship figure-head carving, weather vanes, and a few grave-stone carvings there is a legitimate claim to a folk art. All of these, however, were very limited in their scope. Figure-head carving was executed only in a few New England coast ports, and is interesting, as is all art created sincerely and for a practical use, particularly by an untrained artisan. A certain naïveté is there, and is very appealing. A small percentage is quite beautiful in simplicity of form and fresh expression. This applies equally to the weather vanes, and in a lesser degree to the tombstones.

"There is also a small number of 'primitive' paintings that can possibly be pointed to as a part of our folk art. Then, of course, there are the 'old master' American painters, who learned painting for the most part in Europe and translated their European technique to renderings of American settlers and landscapes, creating puny imitations. Some were masters of detail, not missing a hair or a leaf, and are interesting as being indicative of a period. Mr. Cahill does not concern himself with this fashionable art of the period, but with the product that is a result of 'craft tradition, plus the personal quality of the rare craftsman who is an artist.'

"These items, limited as they are in number, comprise all that may be pointed to as our heritage in art. But Mr. Cahill goes much further, including inn signs, shop signs, limner portraits, sailing pictures, paintings on velvet and on glass, even the trade symbols, still lifes, flower pieces, mourning pictures painted on velvet, delicate watercolors of birds, fruit and foliage. Mr. Cahill calls the velvet paintings 'distinct contributions to the tradition of still life painting in this country.' They were, as you may imagine, painted by young women in seminaries and academies of the period. Many, even, were stenciled; just as window painters of today charge 25 cents more for a deer on the edge of a cast-iron lake, these artists of yore would charge one dollar more for 'extra painting' with the stencil.

"Mr. Cahill points with pride to those itinerant painters who painted up a series of canvases of dummies during the winters, and the following summers went out searching for heads, giving the sitters a choice of bodies. The writer goes on and on; all these things are interesting enough, and quaint, according

[Continued on page 30]

Harsh Criticisms Mark Pittsburgh's 23rd Annual Exhibition



"Betty Joan," by Ralph Bowman. Second Prize.



"Lady Diana Manners," by Sir James J. Shannon, A.R.A.

A bomb was thrown into the 23rd annual exhibition of the Associated Artists of Pittsburgh, being held at Carnegie Institute until March 9, and the resulting explosion apparently has rocked art in that city until it teeters on its foundation. Some of the reverberations may set windows rattling elsewhere.

A woman artist, an established painter, whose pictures were rejected by the jury, tossed the bomb. She charged that "Betty Joan," by Ralph Bowman, which was awarded second prize, is a copy of "Lady Diana Manners" by the English painter Sir James J. Shannon, A.R.A. Not only did she make the charge, but she produced a photograph to prove it. A newspaper made a sensation of it, and reproduced the two pictures in juxtaposition, thereby drawing "the deadly parallel." Then hints were made that two other paintings by Mr. Bowman, who is a radio repair man, sprang from sources other than in his own originality. One, representing a hungry family grouped in front of a bare cupboard, was alleged to resemble very much a sketch made last Spring by Milan Petrovits, well known Pittsburgh artist, for a charity drive; the other, entitled "Plastic Youth," was likened to a photograph that appeared on Nov. 27, 1932, in the rotogravure section of the Pittsburgh *Sun-Telegraph*. This newspaper printed all four pictures in the form of deadly parallels.

The jury which selected the exhibition and awarded the prizes was composed of three nationally known artists—Ross Moffett of Ohio, Francis Speight of Philadelphia and Edward Hopper of New York.

Mr. Bowman denied the charges. He asserted he had never seen Mr. Petrovits' sketch of a starving family, and that his niece, Betty Joan Sutton, posed for one of the other works, and he displayed a photograph of the girl sitting on his knee. "I intend to keep on painting and I intend to keep on exhibiting," he said. "Watch for my work in the future."

It will be recalled that John Kane, the Pittsburgh house painter who jumped into the

limelight when one of his naïve pictures was admitted to the Carnegie International, and who afterwards was awarded first prize at an Associated Artists annual, was accused of exhibiting works made from photographs. The local newspapers, and even some in New York, made an "art scandal" of this incident. Now the 1933 jury has awarded Mr. Kane first prize with his "Liberty Bridge." He has been called a latter day "American primitive" and the "Henri Rousseau of Pittsburgh."

Mr. Petrovits in the *Sun-Telegraph* attacked "the jury system that glorifies bakers, blacksmiths and white wings at the expense of good painters and good craftsmen." He referred to the exhibitors who "never saw a brush or a palette before and who overnight became popular painters, acclaimed by our pin-headed artists who are not aware of the difference between a picture of merit painted by an artist of better standing and a picture of a beginner."

"To justify the existence of these paintings," he continued, "they have misused the word primitive and put halos around the heads of these artists under that stigma. . . . I do not want to eat mud pies by any child. . . . Why not let children do their work and we do ours? Or else, if naïveté is to be desired, let imbeciles or children supplant the works of adults and show them at the galleries instead."

Wilfred Readio, head of Carnegie Institute's school of painting, said to the *Sun-Telegraph*: "To exhibit a copy is unethical. . . . I think what our juries need is a visit to the country fair."

Prof. Samuel Rosenberg, head of the Institute's department of architecture, said: "A most sophisticated jury has bent backwards in its desire to discover an untutored, native American art. In respect to the second prize, the judges found an insipid, sweet imitation of Victorian English art."

A review of the awards shows that of the seven, five went to "amateurs" or men who devote only their leisure time to painting. The

"plum" of the exhibition but not the "first prize," the \$250 Carnegie Institute award, went to Alfred H. Bennett, described by the *Sun-Telegraph* as a manufacturer of men's trousers, for a group—"Depression in Our Mills," "Downtown" and "Houseboats." John Kane, who left off painting box-cars and houses to reproduce on canvas Pittsburgh's valleys and bridges, and who is given the credit or the blame for starting a local school of "primitive" painting, took the society's first prize with "Liberty Bridge." The second prize, of course, went to Ralph Bowman, radio repair man. An interior decorator, L. E. Blanchard, was awarded the society's third prize for "Brady's Bend," and an architect, Edward B. Lee, was honored with the Camilla Robb Russell memorial prize for his water color, "Le Roche Perce, Gaspé." For the professionals, Alexander Kostellow, of the fine arts department of Carnegie Institute, and Esther Phillips, Russian-born graduate of the Pittsburgh School of Design for Women, were the only artists to receive recognition, the former winning the Ida Smith memorial prize with "Interior," and the latter the alumnae prize with "Looking Down Brady Street Bridge."

The critics were hostile. Penelope Redd of the *Sun-Telegraph* saw in the awards a "discouraging state of affairs," and blamed the jurors for placing "novelties" above technical achievements. "John Kane," she began, "seems a veritable pied piper in leading juries to express preference for the naïve while in Pittsburgh. In New York or elsewhere, the jurors rarely express this impulse by the award of prizes. However, Pittsburgh released their sense of frustration 'with the boredom of it all,' and they conferred a majority of their awards on novelties. . . . If nationally distinguished jurors deliberately prefer a 'different' kind of picture which is born of an obvious lack of the vocabulary of painting, then why should anyone try to master the technical obstacles?"

"Art has gone proletarian in Pittsburgh," summed up Douglas Naylor of the *Press*.

Sargent Masterpiece Goes to Metropolitan



"The Lady With the Rose," by John Singer Sargent.

John Singer Sargent's portrait of Miss Charlotte Louise Burkhardt, popularly known as "The Lady with the Rose," has come to the Metropolitan Museum through a bequest from the sitter's sister, Mrs. Valerie Burkhardt Hadden. The portrait, painted in Paris in 1881, when the artist was but 25, and exhibited in the Salon of that year, is listed among Sargent's finest works.

The earlier portraits are now regarded as the mostly highly valued of Sargent's creations, according to Harry B. Wehle, associate

curator of paintings, writing in the museum's *Bulletin*. "Some of Sargent's most discriminating friends and contemporaries," he wrote, "have agreed with the usual verdict of the succeeding generation of critics in valuing most among his works those which he painted before his thirtieth year. Psychological penetration perhaps and bravura undoubtedly were pushed to further limits in the later work, but the paintings of his twenties seem to many of the younger critics especially to reveal more style in line and form."

Forced Out by Hitlerites

Three of the most prominent members of the Prussian Academy of Art, Heinrich Mann, novelist and elder brother of Thomas Mann; Frau Kaethe Kollwitz, famous painter and etcher of proletarian scenes, and Dr. Martin Wagner, architect, have been forced out of that illustrious body by Nazi pressure, according to John Elliott in the *New York Herald Tribune*.

Faced by an open threat of dissolution from Dr. Bernhard Rust, newly appointed Prussian

Minister of Fine Arts, unless they were dismissed, Herr Mann and Frau Kollwitz resigned voluntarily rather than impose on their colleagues the unpleasant alternative of expelling them or having their own honors dissolved.

Dr. Rust based his demand for dismissal on the ground that the offenders, with many prominent intellectuals, had signed a petition which appeared on the billboards of Berlin, appealing for a united front of the Social Democratic and Communistic parties "in order that Germany may not sink into a state of barbarism."

Paris Independents

The creators of the 5,269 paintings and the hundreds of statues included in the 44th annual exhibition of the *Salon des Indépendants* in the Grand Palais, Paris, are all optimists, writes Raymond G. Carroll, correspondent of the *New York Post*. Hardly a worse time could have been found for their exhibition, says Mr. Carroll, "with the economic crisis, the bitterly cold weather, the short days, the brief hours of sunlight and the absence of great numbers of the rich who have gone to warmer climes." The crowds, under these conditions, are mere skeletons of former years.

While French in its inception, the *Salon des Indépendants*, which numbered among its former exhibitors such gods of modernism as Cézanne, Van Gogh, Modigliani, Matisse, Dufy, Seurat and Toulouse-Lautrec, is international in its scope. Among the Americans represented this year are Francis MacKay, Mable Gardner, Bertha Phillips, Paul Ullman, Eloise Edan, Bion Barnett, Mrs. H. Davidson, Theodore Butler, James Butler, A. Wright, John Cox, Barker Havenfield, Lily Converse and Anne M. Neagoe.

Mr. Carroll pronounced the exhibition "worth seeing; better than some art shows of greater pretense." An idea which might be of profit to the American counterparts of the salon is contained in the plan by which the officials made it possible for certain seasoned members of the organization to stand out in the public eye. These artists were asked to send as many as twenty works each, to be shown in groups away from the mass of alphabetically hung canvases.

Charles Basing Dies

Charles Basing, American painter and architect, died at Marrakech, Morocco, on Feb. 3. Dispatches to the *New York Herald Tribune* say his death resulted from blood-poisoning after a camel stepped on his foot. He was 67 years old.

Basing was known chiefly for his mural work. His most notable project in this field is the ceiling over the main concourse in the Grand Central Terminal in New York. The artist painted the high vaulted dome a soft blue to resemble the sky with the constellations depicted in their order. He studied under Bouguereau and Ferrier, and was a member of the Salmagundi Club, the New York Water Color Club and the American Water Color Club. Basing was honored with the Salmagundi Club's Isidor prize in 1921 and its Shaw prize in 1926.

Mrs. Tyng, Art Patron, Dead

Mrs. Lucien H. Tyng, prominent New York patroness of the arts, died at Nassau on Feb. 22 at the age of 58.

Last Fall Mrs. Tyng and her husband, in order to aid American artists affected by the depression, opened an indoor art market at their studio in New York to exhibit paintings, drawings and sculpture. A special series of auction sales under the direction of socially prominent persons was held.

Mrs. Tyng was interested in painting as an avocation and last Summer exhibited some of her works, scenes painted near Southampton and subjects of the Orient.

A. C. Wyatt, Landscapist, Dead

A. C. Wyatt, English landscape painter, died at his home in Montecito, Cal., on Feb. 8. During his years in America, Mr. Wyatt had painted in the New England states, South Carolina and California.

China

Seven paintings by three modern Chinese artists, Kung-pah-King, Chai Pai-Shi and Ju Peon, have been added to the International Exhibition at Rockefeller Center by the College Art Association. The paintings, which have been loaned from the collection of Mrs. Dagney Carter Murphy, will not travel with the International and do not form an integral part of the exhibition, but are shown in New York as a forerunner of a large exhibition of modern Chinese art which is planned for the coming season by the College Art Association.

Of the three artists, Ju Peon is probably the best known outside of China, since he studied for eight years in France. He comes of a family which has produced artists for many generations. Since his return to China, most of his work has been done in the old Mandarin style. Ju Peon is now head of the art department of the Central University in Nanking.

Americans who love China undoubtedly will look forward to the College Art Association's modern Chinese show. By next season American sympathy with China will be poignant in the extreme, for by that time Japan, taking advantage of the republic's temporary disorganization, will have succeeded in seizing Jehol, in typical gun-man style, thereby making herself the moral outcast of all nations. There will be much study in America of China, which, though conquered, never fails to conquer its conquerors, and which, in "the flight of the dragon" may very well be capable one day of confining its present despilers on a "penal island" to be called Nippon.

"Mother" Here Till June, 1934

M. Henri Verne, director of the National Museums of France, has cabled permission from the Louvre to the Museum of Modern Art extending the visit of Whistler's "Mother" until June, 1934. The Museum of Modern Art, New York, which brought over the famous painting last November for inclusion in its exhibition of "American Painting and Sculpture 1862-1932," had petitioned for an extension of time because of the insistent requests of American museums from every section.

This generous action of the French Government has made it possible for the following additional museums to exhibit the painting: Cleveland Art Museum, Nov. 1-30; William Rockhill Nelson Museum, Kansas City, Dec. 4 to Jan. 4, 1934; Baltimore Art Museum, Jan. 10 to Feb. 10; Toledo Art Museum, Feb. 15 to March 15; Dayton Art Institute, March 20 to April 20; and the Boston Museum of Fine Arts, April 25 to May 25.

Museums already scheduled to show the painting are: the California Palace of the Legion of Honor, San Francisco, where it is now on view; the City Art Museum of St. Louis, during April; the Columbus Gallery of Fine Art, during part of May; and the Art Institute of Chicago, during the course of the Century of Progress Exposition.

More than 100,000 people saw Whistler's famous work from Nov. 1 to Feb. 6, at the Museum of Modern Art.

Relativity of Position

In a studio discussion in Chicago as to whether or not the modern artist should not strive to "go beyond" the old masters, Claude Buck is reputed to have remarked that he would be satisfied if he could "catch up" with them.

Alexander Probably Viewed This Figure



Persian Stone Relief From the Palace of Xerxes in Persepolis.
Fifth Century B. C.

A Persian stone relief from the palace of Xerxes in Persepolis, dating from the Vth century B. C., has been placed on exhibition by the Boston Museum as one of the institution's recent acquisitions. The relief, representing a servant wearing the Median costume and carrying a covered dish, probably formed a part of a stairway attached to one of the royal palaces near the Southern Terrace of Persepolis, where such statues alternated on the stair walls with other figures in Persian dress.

The mingling of the culture of the ancient world through conquest and commerce is exemplified by Boston's relief. The servant's robe, says the museum's newsletter, bears a close analogy in the treatment of the folds to contemporary Greek work, although the Persian

example shows patterning of lines characteristic of Persian art in every period.

Of the various architectural features of Persepolis the stairs seem to have been the most distinctive and original. Probably inspired by Assyrian precedent, the Persians employed stairs mainly to heighten the impression of majesty and the sacredness of royalty. One magnificent flight, famous in history for its size and for the easy ascent on horseback, probably formed the only means of approach to the Persepolitan terrace, sixty feet above the valley. On this artificial height stood the halls and palaces built by Darius and Xerxes between 521 and 465 B. C., and occupied by their successors until Persia fell before the all-conquering phalanxes of Alexander the Great in 330 B. C.

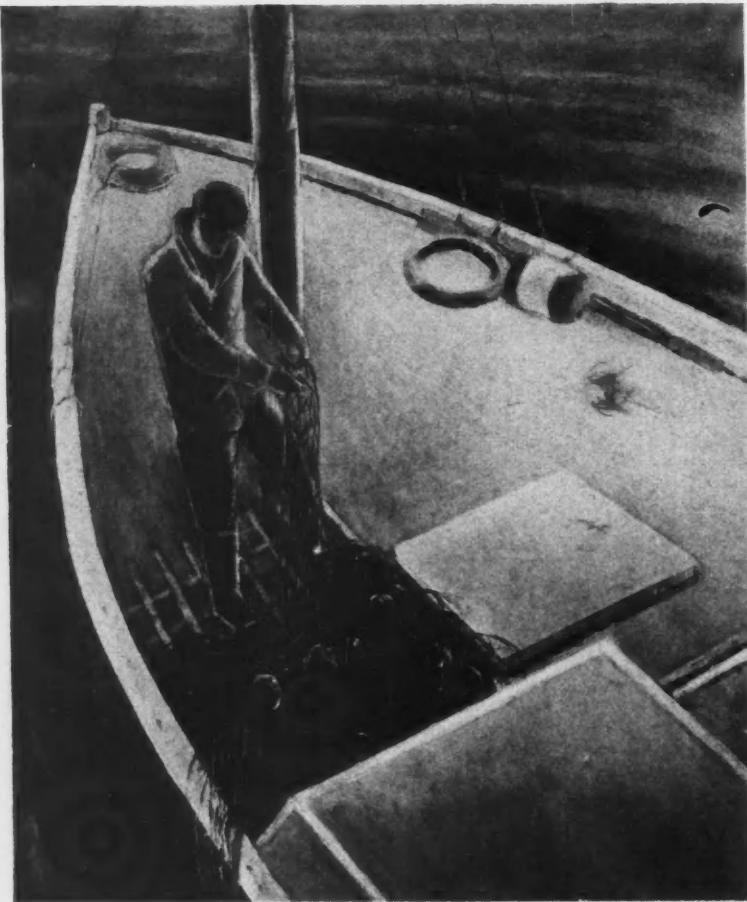
Gives Denver a George Fuller

A George Fuller, "Child With Bowl," has been presented to the Denver Art Museum, the gift of an anonymous donor. Fuller's portraits and landscapes, painted in a mixed Rembrandt and Barbizon style, hold a prominent place in the history of XIXth century American painting.

Disturbing the Elements

It is related of Henry Salem Hubbell, well known American painter, and a conservative, that he experimented with modernism and submitted his picture to a relative. "What does it look like?" asked the artist. The answer was prompt: "Like an explosion in an umbrella stand."

49 Artists Represent Chicago at Whitney



"Mackerel Fisherman," by Davenport Griffen.

The Whitney Museum of American Art is holding, until March 29, an exhibition of paintings and prints by 49 Chicago artists. The 49, specially invited, are represented by 112 oils, water colors, gouaches, pastels, drawings and prints, the work of artists who, for the most part, are unfamiliar to New York art lovers. It is not the aim of the exhibition to speak comprehensively for Chicago's art. Rather, states the announcement, it should be regarded as "a selected group of works of a selected group of individuals living in Chicago or identified with its art life that express the more vital and valuable of its aspects." The announcement states further that no effort has been made to discover or present a special "Chicago flavor," and that the primary desire was to contribute to the realization that artistic expression as a vital fact in the cultural life of America is not confined to any given section.

Among the artists in the show whose work has been seen before at the Whitney Museum are Jean Crawford Adams, Ivan Le Lorraine

Albright, Frances Foy, Davenport Griffen, Theodore J. Roszak, W. Vladimir Rousseff, Laura van Poppelendam and Grant Wood. A few others like Boris Anisfield, Louis Ritman, Samuel Ostrowsky, John Storrs and William S. Schwartz are well known to New Yorkers through exhibitions at other galleries. The others, more or less strangers, are:

Emil Armin, Aaron Bohrod, Edgar Britton, Francis Chapin, Richard Crisler, Lucius Crowell, Jr., Gustaf Dalstrom, Emile Jacques Grumiaux, Betsy Hancock, V. M. S. Hannell, J. Theodore Johnson, Camille Andrene Kauffman, Paul Kelpé, David J. McCosh, Archibald J. Motley, Jr., Donald Mundt, A. L. Pollack, Constantine Pougialis, Increase Robinson, Flora Schofield, Gerrit V. Sinclair, George Melville Smith, Frank Bohn, John Stephan, Frances Strain, Joseph Vavak, Rafka Angel, George Buehr, Peter Diem, A. Kenneth Mess, Franklin Van Court, Honore Guilbeau, Beatrice Levy, Henriette Amiard Obersteuffer, Tunis Ponson and I. Ivar Rose.

They Missed It

Albert Franz Cochrane, art critic of the *Boston Transcript*, bemoaned the fact that the very vigor of the February storm which lashed New England's "stern and rock bound coast" kept the artists indoors and prevented them "from witnessing—and perhaps studying—the glorious surf that swelled in crashing rollers."

"Doubly unfortunate," continued the critic, "that they were denied the majestic scene of mountainous seas, for without its lesson of

force and color, they will continue to paint the ocean ever and eternally like a dish of translucent mint jelly carefully scooped out with a spoon. To many of them the sea, wroth beneath a dull glowing sky to the color of pea soup, crested with frothy whipped cream, is an unknown—or, at least, unrecorded sight. But how much more awe-inspiring and grandly eloquent than their pretty, studio-made postcards of gentle Summer surf magnified as in a stereoscope to storm size."

The Independents

The Society of Independent Artists, first organization of its kind in the United States, will hold its 17th annual no-jury exhibition as usual at the Grand Central Palace, New York, from April 7 to 30. Because of the large number of street and shop markets to help the "needy artist" and the deficit the society faced, there had persisted rumors that there would not be enough artists to rally around the banner of the Independents for another "big show." John Sloan, president of the society, states in his announcement that the art fairs have had no effect on the annual exhibit plans.

"The place of the Independents in the art world," said Mr. Sloan, "is not only secure, but it is still necessary, for the United States becomes more art conscious every year and will continue, as long as the country itself does, to progress along the lines of art. There will always be undiscovered or neglected artists and for them the Society of Independent Artists has annual open galleries. It offers great opportunity for art lovers to see what this country is doing now toward art development."

At a recent meeting the directors laid aside their financial worries and decided to put on the 1933 exhibition with a more economical budget. Reduced gallery rent at the Grand Central Palace and the elimination of the usual illustrated catalogue will help to lower expenses, while every effort will be made to enroll more members. Last year there were 450 members. So far 325 are enrolled this season. These members are required to pay \$9 per year for the privilege of exhibiting three works in the annual. In better times generous art patrons volunteered to balance the annual deficit. Mrs. Harry Payne Whitney and Mrs. John D. Rockefeller, Jr., contributed substantially.

The society was founded in 1917 to give all artists an opportunity to present their work to the public. There is no jury of selection, no prize awards and all canvases are hung alphabetically. The exhibitions furnish the reporters field days in which to employ their wit—good, bad and indifferent. A number of artists, now well known, were introduced to the art world at the Independent shows.

A special feature this year will be a group of six murals painted specially for the exhibition by Indian artists, whose works were first shown in the Independent show fourteen years ago. They are Awa Tsireh, Oqwa Pi, Tonita Pena and Vigil Romondo. Two Navajos are sending sand painting designs.

The closing date for payment of dues is March 1. For details and conditions of exhibition address A. S. Baylinson, Sec., 54 West 84th St., New York.

Gallery Opens at Santa Fe

A long felt need for an intimate exhibition place for art in Santa Fe has been realized with the opening of the LaFonda Hotel Gallery. According to the *New Mexican* it is on a par with any metropolitan gallery of its size and furnishes an ideal background for paintings. The initial show, the opening of which was attended by more than 600, contains paintings of such nationally known artists as John Sloan, Andrew Dasburg, Raymond Jonson, Josef Bakos, Gustave Baumann and sculptures by Allan Clark, Eugenie Shonnard and Claire Diemen.

Nothing to Do With Art

"Many modern artists are rebels and nothing more."—Junius Cravens in *San Francisco Argonaut*.

Architect's Annual

One of the outstanding features of the 48th annual exhibition now being held at the American Fine Arts Building by the Architectural League of New York until March 12 is the section devoted to theatre arts which was arranged by a committee headed by Joseph Urban. The work of leading stage designers, ranging from masks and stage sets to marionettes, is represented, and the exhibit is said to be the first comprehensive survey of all the arts of the theatre. It shows the best work of the last 20 years.

Another feature is the original model of William Zorach's "Spirit of the Dance," the aluminum cast of which Roxy relegated to the store-room in Radio City. Gwen Lux, whose figure "Eve" was also rejected by Roxy is represented by a plaster torso, "Youth."

Henry McBride was enthusiastic in the New York *Sun* about the setting for the exhibits that Joseph Urban had created, saying: "Although not an ardent admirer of the Joseph Urban opera settings, I feel I must take off my hat and bow very respectfully to this artist for what he has done for the Architectural League exhibition, just opened. I never saw the Architectural League so effectively installed. I think Mr. Urban's reputation will be greatly helped by this performance. . . . Mr. Urban has placed certain objects, not in themselves so wonderful, in such exquisite relationship to the scheme of decoration as a whole, that they end in seeming distinguished."

In the opinion of Margaret Breuning of the New York *Post*, the showing of 400 varied exhibits in their gay decor is "all the more a gallant gesture on the part of the league, for architecture has been far from a lucrative profession this year." The slowing up of construction, she says, has allowed the architect to reflect on the real character of the times, and accordingly the show is "more of a constructive presentation of the possibilities of an emergence of new forms of architectural construction with modern resources of material than a proud demonstration of recent accomplishment."

Burnell Poole Is Dead

Burnell Poole, whose paintings and etchings of marine subjects won him the commission to paint twelve pictures for the United States Naval Academy, depicting the work of the Navy in the World War, died suddenly at his home in Englewood, N. J., at the age of 49. Eight of the pictures had been finished and Poole was working on the ninth when he died. Most of them deal with the service of the 6th United States Battle Squadron, which operated with the British fleet in the North Sea.

Having studied naval architecture at the Massachusetts Institute of Technology, Poole's knowledge of the Navy was so extensive that he was stationed at Queenstown, Ireland, as a civil observer during the World War.

Royal Academy Elects Five

The Royal Academy announced the election of five new members: W. Russell Flint, painter; Terrick Williams, painter; William McMillan, sculptor; William Curtis Green, architect; H. R. Macbeth-Raeburn, engraver.

Dr. Goldblatt Gets Museum Post

Dr. Maurice H. Goldblatt of Chicago, who is known as an art expert, has been named director of the Wightman Memorial Art Gallery at Notre Dame, Ind.

Derain Wins Praise of Conservative Critic



"Les boucles brunes" (1931), by André Derain.

Some time ago Royal Cortissoz, critic of the New York *Herald Tribune*, referred to André Derain as the one member of the Ecole de Paris "who seems to have had his doubts about the evangel of self-expression, adopting it in gingerly fashion, casting many a backward glance at the conservative fold and never quite losing touch with tradition." Derain's present exhibition at the Durand-Ruel Galleries, New York, embracing pictures painted from 1926 to 1933, gives "exact confirmation" of this judgment, Mr. Cortissoz finds.

"The assumption," he writes, "is that he no longer cares to be known as one of the 'fauves,' along with his friends, Braque and Matisse. Here, at any rate, he stands on a frankly traditional platform, drawing and painting with due respect for the historic canons of French prac-

tice. The result is an admirable collection. . . . Throughout Derain enforces a precious principle, that well-rounded workmanship is indispensable to the expression of pictorial ideas. If he proves, as I think he will, the sole survivor of the Ecole de Paris, it will be because he respects his craft."

The exhibition, which was organized by Paul Guillaume of Paris, whose collection contains many of Derain's finest examples, is a varied one. In it are portraits, still lifes, figure studies, nudes and a number of landscapes. "In them all," Mr. Cortissoz sums up, "Derain is the sober craftsman, and in the landscapes, particularly, he is an original and charming painter." Such a declaration from this indefatigable champion of academic tenets is indeed praise.

Paul Frankl Takes Up Painting

Paul Frankl, widely known as a designer of modern furniture and decorations, will hold an exhibition of drawings at the Knoedler Galleries beginning March 13. He is returning to his early ambition to be a painter, temporarily abandoned. He began the study of painting at the age of 15 in his native Vienna, later continuing in Paris.

BELMONT GALLERIES

576 Madison Avenue, New York

OLD MASTERS

PORTRAITS OF ALL PERIODS

PRIMITIVES OF ALL SCHOOLS

Paintings Bought and Authenticated

New Silberman Gallery Opens

Water colors and drawings by Albert Gold constitute the opening exhibition of the new E. and A. Silberman Galleries at 32-34 East 57th St., New York. The exhibition, which will continue until March 4, is sponsored by L. Earle Rowe, director of the Rhode Island School of Design Museum of Art, where Mr. Gold studied.

ARGENT GALLERIES

42 West 57th Street, New York

March 6 to 25

Birds. Beasts. Flowers

Paintings and Sculpture

WOMEN PAINTERS AND SCULPTORS

Buffalo Artists Hold Their Annual Exhibit



"October Sunlight," by W. J. Schwanekamp.

W. J. Schwanekamp was awarded the fellowship prize at the annual exhibition of the Buffalo Society of Artists at the Albright Art Gallery (until March 19) for his realistic water color, "October Sunlight," a depiction of a deserted farmhouse standing by a lonely road. In the sculpture section first honor went to Harold Olmstead for his "Head of Ed Koch."

Honorable mentions went to Carl Bredemeier for his "Gray Day;" Tony Sisti for "Adolescence," a painting of horses drinking; and

Ignatius Banasewicz for a head in black and white called "Curls." Sculptors who portrayed their fellow artists carried off two of the three honorable mentions in sculpture: Ruth Erb Hoffman for her head of Alexander Levy, and Milton Grossman for his likeness of Carl Bredemeier. The other went to Cecilia Evans' "Head of a Child."

The jury: Charles Burchfield, nationally known artist who lives near Buffalo; Alice McClure, New York artist; and Gordon Washburn, director of the Albright Art Gallery.

"Living Cincinnatians"

A group exhibition entitled "Portraits of Living Cincinnatians," is being held at the Cincinnati Art Museum. These include works by artists of the past, Frank Duveneck, Joseph DeCamp, Joseph Oriel Eaton and Jacob Cox; artists of international reputation such as Laszlo, Salisbury, Foujita, Mann, Jacob Epstein, Clement J. Barnhorn; and such local contemporary artists as Dixie Selden, John E. Weis, Frank H. Myers, Myer Abel, H. H. Wessel, Emma Mendenhall and Arthur Helwig. There are more than 250 oils, water colors, pastels, portrait busts, drawings and miniatures.

Other shows at the museum are the First International Exhibition of Etching and Engraving, circulated by the Chicago Art Institute, and the All-Ohio Salon of Pictorial Photography, through March 26.

VALENTINE GALLERY

69 East 57th Street New York

CÉZANNE

BONNARD	MATISSE
BRAQUE	MIRO
DEGAS	MODIGLIANI
DERAIN	PICASSO
DUFY	RENOIR
LAUTREC	ROUSSEAU
LEGER	SEURAT
LURCAT	VAN GOGH

Prizes at New Haven

Portraits and marines predominate in the 32nd annual exhibition of the New Haven Print and Clay Club, which is being held at the New Haven Public Library until March 4. Aldro T. Hibbard was awarded the John I. H. Downes prize for one of his snow pictures. A New England rural scene, "February Afternoon," by Lester Stevens received the New Haven Paint and Clay Club prize, and the prize for the best work of art by a Connecticut artist was given to Walter O. R. Korder for a still life.

Ralph Humes won the Lindsey Morris Sterling sculpture prize for his "Wounded Crow," which was awarded the Ellin P. Speyer Memorial Prize at the 1932 Spring Exhibition of the National Academy. Honorable mentions went to Minna Walker Smith, Cornelia C. Vetter and Josephine Lewis.

Modern French

When a student comes to an art exhibition with paper and pencil and sets about busily to make sketching-notes, then that show must be important, said Edward Alden Jewell in the *New York Times* regarding the display of modern French paintings now at the Marie Harriman Gallery.

The collection consists of thirteen canvases by six of the foremost modern masters—Matisse, Picasso, Van Gogh, Derain, Cézanne and Renoir. With the exception of Derain's "Paysage du Midi" none of these paintings has ever been exhibited before in America. "Le plateau marocain" by Matisse, which Mr. Jewell termed "delicious in color, all of its form relationships subtly considered," was included in the artist's big Paris show in the summer of 1931. Picasso is represented by three canvases, a "Still-life With Guitar," an "Abstraction" known on the Left Bank as a "papier collé" which Mr. Jewell termed a "jig-saw puzzle," and "Femme à l'éventail." The latter, showing a young woman with a fan, was formerly in the collection of Gertrude Stein, the poet, but has been acquired by a New York collector. In comparing it with the example by Picasso in the College Art Association's "International—1933," Mr. Jewell said: "After a big and somewhat barren abstraction . . . how very pleasant it is to see the same artist's compellingly lovely "Femme à l'éventail" ageless in the beauty of its silhouette and full, rich, cool color mysteries."

The Van Gogh flower painting, "Le Bouquet" with its "scintillant, all over pattern" seemed oddly related to the old-fashioned elaborate paper-lace valentine, in Mr. Jewell's opinion, despite the fact that he thought it was "at once extraordinary and representative" of the artist.

A Florida Art Mart

An outdoor art mart held in Orlando, Fla., was patterned after those held in New York, Westport and Philadelphia, but with a touch of the tropics and a little "Mediterranean color" thrown in. This mart, according to the Orlando *Sentinel*, was another step toward making that city the art center of Florida.

Members of the Rollins College Studio Club and the Orlando Art Association sponsored the show, transforming the patios of the Murphy-Autrey arcades into an exotic garden setting for the nearly 300 paintings and other works of art displayed. The pictures were representative of the work of nearly 100 Florida artists.

Other exhibits will be held on March 4 and twice each month thereafter. At the next mart an information booth will be installed where visitors may ask questions and receive instruction about Florida's progress in art.

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Street Level

William Sloane Coffin, president of the Metropolitan Museum, does not hold to the belief that art is something remote and esoteric, which "should be kept safely at the top of the high stairs and never brought down to street level." His contention, as expressed at a meeting of the New Jersey and New York section of the Woman's Department of the National Civic Federation, is that art is "a perfectly natural self-expression understandable by every man, woman and child who has a real opportunity to appreciate it."

As one means of bringing art "down to street level," Mr. Coffin suggested a system of branch museums in Brooklyn, Queens and the Bronx, where articles from the Metropolitan's collections may be shown. Philadelphia successfully tried a similar plan, but was forced to relinquish it because of lack of funds.

Another of Mr. Coffin's plans affects collectors. "I believe," he said, "that collectors of prints and china and lace, for example, ought to be encouraged by the museum. I should like to see if we can't arrange a room at the museum where collectors might meet members of our staff and discuss their hobbies, and have a good time while they are learning."

Jews in the Realm of Art

C. J. Bulliet, writing in the *Chicago Daily News*, has this to say of Jews who have attained eminence in the field of art:

"Jewish art has been a subject of live discussion ever since Pissarro scored so emphatically in the French impressionistic movement and Israels brought the art of Holland into a new significance. In old times, when orthodox Jews took almost as seriously as did the Mohammedans the prohibition of their common hero, Moses, against 'graven images,' the Jews displayed little ambition to shine in the arts of either sculpture or painting. In light of achievements of the last century, however, with Pissarro, Israels, Matisse, Picasso, Modigliani, Chagall and some others in the front ranks, Jewish art has become formidable and Jewish scholars have laid claims to some of the older masters, notably Rembrandt and El Greco."

New Higgs Gallery Opened

P. Jackson Higgs, Inc., has taken over the premises formerly occupied by the Gallery of P. Jackson Higgs, 32-34 East 57th St., New York. Under the management of Mr. Higgs and the presidency of Mrs. G. H. Thayer, daughter-in-law of the late Abbott Thayer, the new concern will deal in paintings by old masters and contemporary American artists. The gallery is arranged to look like the home of a connoisseur.

EXHIBITION OF RECENT PAINTINGS

by

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Detroit Gets a "Poem of Light" by Cuyp



"The Ruins of Castle Brederode," by Albert Cuyp.

The Detroit Institute of Arts has received a landscape by Albert Cuyp (1620-1691), "The Ruins of Castle Brederode," as a gift from Mrs. Lillian Henkel Haass and Mrs. Trent McMath in memory of the late Julius H. Haass, noted collector of Dutch art. The painting belongs to that period in the 1650's when Cuyp was said to have been inspired by the dramatic chiaroscuro of Rembrandt, and has been selected by experts as one of his most important examples in America. The castle, a crumbling ruin which offers through gaps in the walls a vista deep into its vaulted corridors, rises be-

side a river. Dark and menacing storm clouds add to the dramatic effect, while the golden light, distinctive of Cuyp's best work, pours through the valley, touching the pinnacles of the ruin and falling with brilliance upon the river bank in the center.

Cuyp belonged to a Dutch family which produced two generations of artists. Albert, the most famous, was the son of Jacob Gerritsz Cuyp, notable for his portraits and family scenes. By right of his possession in his native Dordwyck, Cuyp was privileged to sit in the high court of the province, and was chosen by William III, stadholder of the Netherlands, for the regency of Dordrecht in 1672. Familiar subjects of his best period are landscapes with meadows and cattle, or rivers, in the foreground. It has been said that Cuyp was to the rivers of Holland what Hobbema was to the woods.

Detroit's announcement stressed the atmospheric effects of the painting. "Like all great Dutch artists," it said, "Cuyp is a painter of light. The landscapes of his middle period acquire their distinctive quality from his ability to catch the silvery light of morning or the clear golden glow of the afternoon sun bathing his native Dordrecht with its radiance. In the 'Ruins of Castle Brederode' the light is like molten gold, but the principal charm lies in the contrast of light and dark."

The painting was brought from Europe by Dr. Karl Lillienfeld, and sold to Detroit by the Van Diemen Galleries of New York.

The sales were: "Between Division and Elm Streets" by Marshall D. Smith, \$300; "Gloucester Wharfs" by J. Jeffery Grant, \$700; "Rush Hour" by Theodore Johnson, \$150; "Coming of Spring" by Joseph Birren, \$750; "Annunciation" by Deli Auer, \$100; "Art Institute of Chicago" by Marshall D. Smith, \$300; "East Elm Street" by Laura Slobc, \$150; "Dances of Bali" by O. E. Hake, \$500; "Still Life" by Ernest McFarland, \$100; "Portrait" by Alfred Meissner, \$250; "The Spanish Gypsy" by Joseph Allworthy, \$750.

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New York Criticism

Maurice Sterne, who has been traveling ever since his birth at Libau on the Baltic in 1878 and who in the course of his travels discovered the artistic wealth of Bali, is being honored with a retrospective exhibition of his paintings and sculptures at the Museum of Modern Art. "These topographical shiftings are in a marked degree reflected in the painting of the artist," Margaret Breuning wrote in the *Post*. "His early work in the traditional vein which reflected the standards of that day was distinguished for its drawing, its preoccupation with good craftsmanship and its penetration of the subject, particularly in one or two vivid portraits.

"In so large an exposition of work by one artist there must inevitably be differing degrees of performance—the marvel in the exhibition at the museum is that there is so much thoroughly able, sound painting, so much that is significant and compelling. Yet there does not appear to be any reason why an artist of such equipment should execute indifferent design, hastily (at least, apparently) brushed in form, and so much vague, tenuous portraiture. The power of penetration which served him so vividly at the outset of his career seems to have been dissipated, for in the later sweet but blank faces of Italian girls no characterization seems attempted or discerned. One feels that there have been too many deflections from the original source of inspiration and native genius, too many conformities to outside influences and changes of aesthetic conviction to render the progressively significant record which an artist of marked ability, technical accomplishment and intelligence should present."

On the other hand, Edward Alden Jewell of the *Times* felt that Sterne's later work was superior, for he said: "When it comes to the maturer work in the exhibition, opinion will no doubt vary a great deal in the matter of critical appraisal. For my part, I have never felt that anything Sterne has done should be placed ahead of the enchanting work produced at Benares and on the island of Bali." Jewell then mentioned the importance of Sterne's design, saying: "Sterne may safely be counted upon to do something handsome with his design. Not always is he so dependable in the realm of the human figure. Where some degree of formalization enters the equation, he is secure, but when it does not, when nothing more than simplification away from strict naturalism is attempted, now and then the forms can grow stolidly wooden."

Calling him a "draftsman in the true tradition," Royal Cortissoz of the *Herald Tribune* commended his "truth" and "the curiously austere atmosphere in which he envelopes his subjects." "Always he makes you feel that here a serious artist is at work," Cortissoz said. "Particularly engrossing is the sincerity of his approach, his refusal to dabble in picturesqueness simply because it is picturesque. Neither in Bali nor in Italy is the exotic nature of his themes heightened by any adventitious aid.

I should say that there was not an ounce of romanticism in his artistic make-up. . . . More often Mr. Sterne seems to cling with an almost willful tenacity to what I can only describe as a kind of stern prose, as though, being fearful of poetizing his models, he were concerned to exclude all loveliness from his painted work."

Vehement, Emotional, Rich

The paintings of Raphael Soyer are being shown at the Valentine Gallery until March 4. Noting his "unmistakable progress," Edward Alden Jewell of the *Times* said: "Raphael Soyer is steadily advancing, and the present exhibition, devoted entirely to oils, ought to bring him a larger measure of renown, for several canvases reveal unmistakably the progress he has been making of late."

All of the critics found Soyer to be a "promising" and "progressing" painter. "Notably, he has improved in his draftsmanship," said Margaret Breuning of the *Post*, "which has so often been casual and negligible. Soyer has a vehement, emotional way of viewing life which compels you, however sluggish your reactions, to quicken your pulse and respond to his impetuous statement. His color has grown rich and varied, and its functional power more marked."

Henry McBride of the *Sun*: "From the beginning he had an instinct for the thing that can be painted and was resourceful in getting it painted even in the days when his technic was limited. Now he is suave and almost modish and can paint anything with apparent ease."

Royal Cortissoz of the *Herald Tribune*: "More than one of his figure pieces draw a share of their appeal from their sensitive color, but close study of physical form and character provides the solid background of his painting. Soyer is not given to pretentious picture making, but a simple, almost casual, attitude toward composition governs his point of view."

Another Davies Exhibition

Various periods in the life of Arthur B. Davies were illustrated in the collection of paintings, drawings and sculpture at the Ferargil Gallery which had previously been shown at the Venice Biennial. "It is good to have his genius thus recalled, reaffirming the traits of an artist for whom beauty was the breath of life," said the *Herald Tribune*. "With Davies the first of those elements was draftsmanship; he exercised a linear eloquence that was based on knowledge and training. There is visible here a fairly numerous assemblage of his studies from the nude. In them his line does more than accurately follow form. It is a powerful, distinguished, very personal line, with style in it, so that every one of the drawings has a rich, distinctive interest."

The *Post*: "The distinction of all Davies's work is felt even in this small, and in a sense limited, grouping. His cult and classic preoccupation are both shown here, not at war with each other but curiously harmonized by the alchemy of his genius into a consonant expression."

at the Montross Galleries showed him to be "an artist with a genuine talent," according to the *Sun*. "Both in still life and in landscape he wields a fluent brush and never makes stilted statements. His greens are as pleasing as those in nature and suggest the greens you see in a rainstorm or in an autumn haze or in the early evening, but never by any chance remind you of the raw, undiluted pigments of the paint box. . . . Schwieder, in fact, is an excellent new acquaintance."

"Schwieder contributes a new note to the scale of nature painting," said the *Herald Tribune*. "In common with the surrealists, he uses nature as his point of departure in a number of pictures and ends up in a strange and curious realm of his own imagining. Trees seem to interest him particularly, and it is while painting them that his fancy expresses itself with most exuberant results."

Thieme and Dutch Atmosphere

The Dutch landscapes and New England scenes by Anthony Thieme, shown at the Grand Central Galleries, revealed that artist's "keen regard for the picturesque in subject matter," according to the *Herald Tribune*. "Thieme, in his leaning toward mood and tonality is frequently reminiscent of the old Dutch school of landscape painters, whose shading and tonality he often closely approximates. He is never so skillful as when painting a bit of smooth flowing water from whose dark depths are reflected the neighboring trees or houses."

The *Post* said of his Holland scenes: "He has captured the charm of the flat, verdant country with its neat canals and its horizon line cut so sharply on this wide expanse, but he does not display quite the same power as in his more familiar harbor pieces."

Two Promising Beginners

Frederick Shane, young Kansas City artist, and James D. Herbert, whose gouache compositions deal with gods and heroes of the ancient world, held a joint exhibition at the G. R. D. Gallery. Shane, according to the *Sun*, "is keenly aware of the life around him today and busies himself with endeavoring to give significance to the insignificant," while Herbert is concerned with "shaping his day dreams."

The *Post* maintained that Shane's work is "realistic and uncompromising and its harshness of handling is not often ingratiating, yet in a young artist so pronounced a realism may be the armature of a later and more suave procedure." As to Herbert: "Imagination and delicacy are as much the keynote to this work as realism and vehemence to the paintings in the other gallery. The composition is not always felicitous or the suggestion of movement successful, yet the ability of the artist to carry out conceptions, individual and unique, makes a promising beginning for a later development."

Critics Praise Brenda Putnam

The New York critics praised the retrospective exhibition, covering a period of 20 years in sculpture, by Brenda Putnam which

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was held at the Grand Central Art Galleries.

Margaret Breuning of the *Post* selected the portrait heads of Pablo Casals, Artur Bodanzky and Ossip Gabrilowitsch for especial encomium saying that they are "remarkable portraits, removed from mere naturalism, penetrating, vital, embodying the reality of the essential man in gesture and physiognomy with emphasis on the salient planes of the face and discriminating subordination of detail. If the sculptor had to sink or swim according to the excellence of these three pieces alone, her fate would be certain, for they are outstanding works of real significance."

The *Herald Tribune* stated that Miss Putnam leaves "the impression of an interesting and capable artist" and that technically she has made unmistakable progress.

Finding Beauty in Pittsburgh

A. H. Gorson, who has painted the steel mills of Pittsburgh for a number of years, exhibited a group of his paintings at the Cronyn & Lowndes Galleries. "He always finds that there is beauty for the sensitive eye in the flaming incandescence of a stream of steel, the mystic glow of furnaces at night or the sweeping curves of a muddy river," the *Post* said. "His paintings reveal his sensibility and his craftsmanship. . . . At least, the fidelity of record and beauty of color of these paintings will be a more permanent asset than the phase of industrialism they depict."

Carlyle Burroughs of the *Herald Tribune* called Gorson "an artist who concentrates on the atmosphere of the steel mills, making it something more essentially poetic than spectacular." "The burst of flame," he said, "and the glow of molten steel as it pours forth from the furnaces at night, are interpreted with subtle feeling."

Low in Key, But Effective

The first one-man exhibition in New York by Michael Rosenthal, who studied with Robert Henri and was a classmate of George Bellows, was held at the Contemporary Arts Gallery. Especially interesting is the fact that the small canvases were all of uniform size, about eight by five inches, and executed, the *Times* said, "in an almost uniformly low key with depth and solidity of painting." Described as a "precious" painter, Rosenthal, the *Times* continued, paints so low in tone that "he challenges obscurity. Yet his subjects are varied—bathers, dancers, portraits, a barber shaving a customer, a pretzel seller, a Jewish ceremony, several nudes. Mr. Rosenthal's sympathies are obviously with the old masters."

The *Post*: "He works in a limited field, but in this field is in command of a full range of expression. His great asset is his painting quality, which is remarkable."

A Lyricist of the Night

Margit de Corini, Hungarian painter who, according to the *Times*, paints "macabre Paris nocturnes fitfully suffused by an unholy red glow," held an exhibition at the Painters and Sculptors Gallery. "The artist has a feeling for night that amounts to a positive spiritual nostalgia in its translation to canvas," the critic continued. "At times it seems almost a phy-

Homer Boss Shows New York the Southwest



"Sierra Alto," by Homer Boss.

Homer Boss, instructor for many years at the Art Students League of New York, spends his summers on his New Mexican ranch, painting landscapes of the desert and mountains of the Southwest and portraits of Pueblo Indians. A group of these canvases are now on exhibition at the Midtown Galleries, giving New Yorkers a glimpse of the colorful atmosphere and majesty of a land where a man's neighbor is his welcome companion, not just another obstruction in a subway door. They are being shown in connection with the galleries "Twelfth Group Show," until March 4.

Howard Devree, of the *New York Times*,

sical nostalgia. . . . Corini's recent work is fluent, vivid almost to the point of sensationalism, and it possesses at its best a considerable degree of haunting poetry, whose overtones may well make up for a lack, if there be a lack, of certain depths and values."

"Corini," wrote Malcolm Vaughan in the *American*, "is a lyricist of high order and weaves into her rich, dark, luminous scenes much of the poetry of Paris that one can find on limpid, rainy, Spring and Summer evenings when the light from windows and arc lamps streams in golden reflections across the dark pavements."

Colorful Lyricism of Deutsch

The *Times* found an exotic note in the drawings of Boris Deutsch, shown at the Caz-Delbo Galleries. "There is good draughtsmanship in his drawings of figures, and much introspection in his mood," it said. "His use of simple vertical planes in faces and drapery creates a certain bizarre decorative effect."

wrote of Boss' work: "He has struggled with the difficulty of conveying a miracle of nature, and that struggle must leave any artist disconsolate. But he has succeeded in presenting some of the amazing desert formations, and has produced cloud effects, contours of rock and brilliance of color calculated to cause the dwellers among artificial canyons of steel and stone to raise both eyebrows."

The artist was one of the incorporators of the Independent Society and of the Society of Modern Artists. He studied under Robert Henri, and among his own students are numbered Morris Kantor, A. S. Baylinson and Yasuo Kuniyoshi.

"His work is sensitive, colorful, often lyric and imaginative," said Margaret Breuning of the *Post*, "but inclined to a certain monotony of treatment and vagueness of expression; it sometimes impresses one as more of a revolt against conventional formulas than a definite development of ideas or style. Many of his drawings, however, reveal, not only sound craftsmanship, but an ability to round out and enrich his statement, notably the nudes and the seated figure of a girl, which have a decisiveness quite in contrast to much of the tenuous works shown."

Braguin's Vivacity and Whimsicality

Simeon Braguin who just had a first one-man show at the Marie Harriman Gallery appeared to the *Sun's* critic to resemble Joan Miro in whimsicality. To the *Herald Tribune*

[Continued on page 30]

GUMP'S
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"Birds of the Air and Beasts of the Field"



"Marching Penguins," by Helen S. Davis.

Members of the National Association of Women Painters and Sculptors are celebrating the advent of Spring by an exhibition of paint-

ings and sculpture of "Birds, Beasts and Flowers," at the Argent Galleries, from March 4 to 25. Ordinarily this Annual Spring exhibition is devoted to flower paintings and garden sculpture, but this year fauna as well as flora will be shown.

Two California artists, Jessie Arms Botke and Eunice MacLennan contribute decorative bird compositions; Kathleen Macy Finn of Ardsley-on-Hudson, her humorous bird etchings; Berta N. Briggs, a water color entitled "Mourning Becomes Cormorants." To keep the birds in their place, cats by Hilda Belcher, Alice Beard and Katherine Langhorne Adams stand guard. Deer and fauns by Alison Mason Kingsbury and Beonne Boronda are unafraid of Josephine Pitkin Newton's tigers. Flora, real and imagined, domestic and wild, from the able hands of Irene Weir, Jane Peterson, Dora Lust, Emma Fordyce MacRae and others, make a colorful environment for the creatures.

When the lights of the galleries are turned off at night, it may be that a veritable menagerie comes to life among the sculpture. Laura Gardin Fraser's horses kick at Katherine Gregory's dogs. The donkeys by Katherine Lane prick up their ears as Helen Davis's Penguins walk arm in arm across the room.

The contented rabbit by Dorothy Lathrop of Albany relaxes quietly as he nibbles a leaf. Easter is still six weeks away.

Art Critics Pick Prizes

Helen Whittmore, painter, and Madeleine Park, sculptor, were selected by a jury of New York art critics to receive the two \$50 awards for the best work in the annual "major works" exhibition of the American Woman's Association, being held at the A. W. A. Clubhouse, New York, until March 26. "Still Life" won for Miss Whittmore and "Mollie," a circus horse, for Miss Park. Honorable mentions: first, "Gray Day" by Marion Hawthorne; second, "Prelude to Storm" by Lucile Howard; third, "Lady With Tulips" by Minetta Good. Margaret Breuning of the Post, Royal Cortissoz of the *Herald Tribune* and Malcolm Vaughan of the *American* composed the jury of awards.

"Virtually all of the paintings in the show," wrote Edward Alden Jewell of the *Times*, "are decorative in the least involved sense of a term that confesses several shades of meaning. They are frankly pieces of decoration, and as such not a few of them prove very creditable performances."

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Nevin Manuscripts in Sale

Original manuscripts of many of the best known works of Ethelbert Nevin are to be sold in New York at the American Art Association-Anderson Galleries the afternoon of March 15, by order of Mrs. Nevin. These manuscripts, which include his "Water Scenes," in which occurs the "Narcissus," will be placed on exhibition March 8. There is also the manuscript of "Oh! That We Two Were Maying," the famous song which Nevin composed when he was only 18 years old, and which Mrs. Nevin considers her husband's greatest song. Among other favorites are manuscripts of the Venetian Suite ("A Day in Venice"), "The Nightingale's Song," dedicated to Melba; "An African Love Song," dedicated to Minnie Maddern Fiske; and "To Rest," one of the last songs written by Nevin and which was on his piano at the time of his death in 1901.

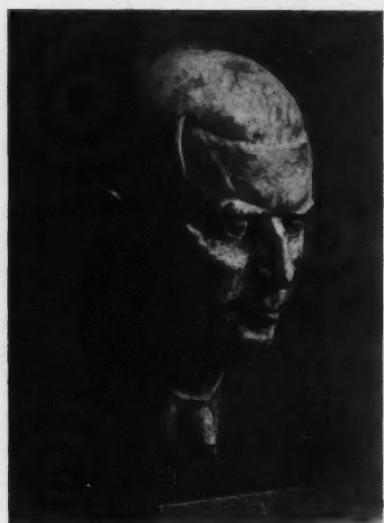
Included in the sale will be a collection of rare books and autograph letters and a portrait of Henry Clay, the property of other private collectors. The Henry Clay portrait is believed to be the work of Alfred Hoffer, apparently done from life about 1845. Among the autograph letters is one by Florence Nightingale, written from Crimea, in which the Lady of the Lamp sends a list of things needed for the wounded, ranging from bandages to thimbles and needles. The letter also comments most unfavorably on the type of reading matter which was being sent to the soldiers.

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Art Personalities



"Alexander Brook," by Reuben Nakian.

"Portraits of Ten Artists," an exhibition of recent sculpture by Reuben Nakian, is being held at the Downtown Gallery, New York, until March 18. Nakian has devoted himself entirely to portraiture since his return from Europe on a Guggenheim scholarship, and in this show has selected for his subjects artists who differ greatly not only in physical type but in personality. His aim was to portray the individual characteristic of these personalities in the fields of painting, drama and literature in a personal style well suited to the individual portrayed. Among them are Alexander Brook, "Pop" Hart, Elmer Rice, William Harlan Hale, Peggy Bacon and Joseph Pollet.

"The sculpture on exhibition," said the announcement of the exhibition, "shows Nakian in his full maturity. Since his introduction to the art world fifteen years ago, he has held out a promise of rare achievement. In each successive exhibition, a distinct development was found, and today there is a sense of full realization, of complete statement, in his work. . . . The portrait field is not a popular one today, with the gradual decline of the demand for the professional portrait artist. But the portraits by Nakian were not commissions made to please, to flatter. He selected personalities of interest to him, and portrayed them with an intensity and passion, and a keen understanding of the material on hand. Nakian has achieved a new realism in sculpture."

Logan Paintings to Boston

With the death of Mrs. Agnes A. Logan, widow of Hiram H. Logan, Boston merchant, on Feb. 10, the important Logan collection of Barbizon paintings passed to the Boston Museum. Mr. Logan left his collection to the institution with the provision that Mrs. Logan keep them during her life.

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Notable Brooklyn Gift

The Brooklyn Museum received under the will of Col. Michael Friedsam, a notable art collection which includes old masters, early bronzes and marbles, furniture, tapestries and porcelains. The gift has just now been placed on permanent display on the fourth floor of the museum.

The paintings include some important French primitives, among them a portrait of Louis XI by Jan Fouquet, five portraits by Francois Clouet, and eleven by Corneille de Lyon. There are also a portrait of Giovanni Bellini, a triptych ascribed to the XIVth century painter, Pacino di Buonaguida, a "Madonna" by Sebastiano Mainardi, a "Virgin and Child With Saints" by Neri di Bicci, a portrait by Roger Van der Weyden, a small lunette of the "Annunciation" by Fra Angelico, two portraits by Gerard Dou, and portraits by Thomas de Keyser, Frans Hals, Van Dyck, Tintoretto, Velasquez, El Greco, Sir Thomas Lawrence and Sir Joshua Reynolds.

Notable in the sculpture section are two small Italian XVIth century figures of "Juno" and "Nature," formerly in the J. Pierpont Morgan collection; a head of Juno in Pentelic marble of the Greco-Roman period; two ivory Madonnas of the XVth century; bronze full-lengths by Jean Jacques Rousseau and Voltaire by Houdon and busts by the same sculptor of Franklin and Washington.

The Chinese porcelains alone number 450 pieces, and there is a pair of tapestries of Brussels XVIth century weave. A rare XVIth century Ispahan rug and a XVIth century Persian prayer rug are also included, along with notable examples of Italian and French Renaissance furniture.

Expects a Whistler Crop

The exhibition of "Whistler's Mother" at the California Palace of the Legion of Honor is the big event of the year in San Francisco. But Junius Cravens of the *Argonaut* sees in it an element of danger.

"If anything," he writes, "could be devised to drive pulsing, half-baked artists to honest labor—to encourage them to give up painting third-rate imitations of contemporary Frenchmen in favor of learning useful and profitable handicrafts, it should be the sight of such a masterpiece as Whistler's.

"But it won't! First it was Rivera. Then John Carroll's 'Idol,' which received an award here, in 1930, brought forth a flock of 'Carrollesques' for a year following. That was funny enough! Next along came a collection of contemporary French paintings, including some old, out-dated abstractions by Braque and Picasso. The most ardent 'Carrolites' became 'Braquettes' overnight. Now we await with interest the returns from the Whistler show. But they, we fear, are going to be terribly sad!"

Miro's "Dog" Finds a Kennel

Joan Miro's much talked of surrealist painting, "Dog Barking at the Moon," once reproduced in THE ART DIGEST, will be exhibited next Summer at Chicago's Century of Progress Exposition.

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Fiene Called Intellectual, Uncompromising



Detail from "Rising Figure," by Paul Fiene.

A retrospective exhibition of the sculpture of Paul Fiene, covering a period of seven years, is being held at Gallery 144 West Thirteenth Street. Reproduced above is a detail from his "Rising Figure," of which William Murrell in the catalogue said: "In the 'Rising Figure,' Paul Fiene has attained the climax of his present development. The sculptor here set himself to create a figure which would have the meaning of a human body under certain action-strains and at the same time give the work sculptural meaning in the relation of planes and in the interplay of opposed masses. Done without a model, from his knowledge of the human figure and his imaginative grasp of sculptural form, this eight-foot, rather thin female figure, deliberately lacking in sensual appeal, is an uncompromising effort in sculptural design. . . .

"The road to definite achievement in sculpture (as distinguished from popular success) is a long and a hard one; and Paul Fiene, now in his early thirties, has shown in this exhibition that he has more than sensed his problems, he has grappled with them. His

apprenticeship is at an end, and he is facing the beginning of his career."

In his review of Fiene's work, Howard Devree of the *New York Times* said: "He is a rather uncompromising artist and, although his work is far from lacking in power to evoke emotional response, it is nevertheless primarily intellectual, clean and clear-cut. Even in the early things, slightly tentative as they may be, there is to be traced the strength and incisive urgency that have gathered power through the years and that enrich his later pieces."

Economy of Pigments

"There is more than you think," said Lapis Lazuli, the painter, "in this movement for simple lines and a simple palette."

PAUL R.

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57 Negro Artists Presented in Fifth Harmon Foundation Exhibit

Negro artists from many walks of life are participating in the fifth exhibition sponsored by the Harmon Foundation, being held at the Art Center, New York, until March 4. Fifty-seven artists, some from as far distant as California, are represented by 107 paintings, etchings, lithographs, wood carvings, block prints, sculpture, and photography. Among those listed in the catalogue are day laborers, a truckman, Pullman porters, art teachers and a minister.

Miss Helen Griffiths Harmon, vice-president of the foundation and daughter of the late William E. Harmon, the founder, presented the prize awards. Sargent Johnson, California sculptor, received the Robert C. Ogden prize of \$150 for the "most outstanding work in the exhibition." He was judged to have shown "great skill in the handling of different media of artistic expression" in his three entries—a green porcelain sculpture of a Negro child, "Pearl," and two large drawings, "Defiant" and "Woman and Child." This is the third recognition Mr. Johnson has had in the Harmon exhibitions. In 1928 he was awarded the Otto H. Kahn \$250 prize, and in 1930 he received a Harmon Fine Arts award. He is 45 years old and is represented in several museums and private collections.

The prize donated by Mrs. John D. Rockefeller, Jr., was won by Palmer Hayden, New York, for his still life "Fetiche et Fleurs." In 1926 he received a Harmon Fine Arts award of \$400 and a bronze medal. Since 1927 he has been studying in Paris. Mr. Hayden was born in Virginia, served in the army and has worked as a postal clerk. At present he is employed as a porter and paints in his spare moments.

William Ellsworth Artis, 19-year-old New York artist, won the John Hope sculpture prize for his "Head of a Girl." His only art training was in his high school days and from a Negro sculptress. James A. Porter, an instructor in art at Howard University, received the Arthur A. Schomburg portrait prize for his "Woman with a Jug." His work has hung in four previous Harmon exhibits. Earle Wil-



"Defiant." Drawing by Sargent Johnson, Winner of First Prize.

ton Richardson, 20-year-old New York painter, was awarded the Alon Bement portrait prize for his "Profile of a Negro Girl." He studied at the National Academy of Design school, and has won several prizes in poster contests.

James Lesesne Wells, an art instructor at Howard University, received the George E. Hayes prize for the most representative work in black and white—two block prints, "The Escape of the Spies from Canaan" and "The Good Samaritan." Two years ago he won the Harmon award in fine arts, a gold medal and \$400. He has had one-man shows at the Delphic Studios and the Brooklyn Museum.

James Latimer Allen, 27, was awarded the

Commission on Race Relations prize for his photographic work. One of his four entries is a portrait study of Richard B. Harrison who played "De Lawd" in "The Green Pastures." Mr. Allen has a photographic studio in Harlem.

The jurors were William Auerbach-Levy, artist; Frederick V. Baker, instructor at Pratt Institute; Alon Bement, director of the National Alliance of Art and Industry; Miss Erik Berry, artist; Arnold Genthe, art photographer; Howard Giles, artist; James V. Herring, head of the art department at Howard University; and Theodore L. Howell, artist.

Alon Bement is quoted in the *New York Herald Tribune* as saying: "These people are going to make as distinct a contribution to the visual arts as they have made to music. There is no question of their ability to compete with white artists in handling their media."

New Style of Criticism

H. L. Dungan, reviewing the annual exhibition of the Santa Cruz Art League in the *Oakland Tribune*, broke, he said, two of his long established rules of criticism: never to say anything kind about a jury of selection; never to say anything that doesn't border on the vicious about a jury of awards. Both these rules went by the board because Aaron Kilpatrick, Chapel Judson and William Gaw, constituting both juries, made selections which resulted in "as good an all round show as you will see in many a day." The prize winners, he found, equally well chosen. "For the most part," wrote Mr. Dungan, "the exhibition is conservative. There are some pictures with modern trends, but not enough to lift a plucked eye-brow beyond its latest penciling."

Mr. Dungan, in his characteristic style, which is refreshingly new in art criticism, described what he considered—in spite of the jury—the best picture in the exhibition—Roger Hayward's "High Tension Wires": "At your right a tower and wires are suggested. The artist sketched in pencil the tower which, in the distance, picks up the three great wires, but had the good judgment not to paint it in. The catenary of the wires apparently follows the equation $y = c \ln(x/c + e)$ where e is the base of the natural system of logarithms and c is a constant, but it is good art."

And again in his description of Paul Sample's "Celebrations," the main prize winner: "It is whispered in Santa Cruz that many good persons will be shocked that this canvas was given first prize because all the lads in the picture are drunk or getting that way. They are doing a good job with their bottles, but not half the job Sample did with his painting."

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Hotels Become Art Galleries

Robert Ulrich Godsoe is sponsoring a series of exhibitions in New York, the fifth of which is being held at the Hotel Franklin Towers until March 11, to acquaint art lovers with the activities of some younger metropolitan artists.

Mr. Godsoe is conducting these exhibits as a co-operative enterprise for the benefit of artists whose work he feels deserves the attention of the discriminating public. Some of the artists whose works in various mediums are now on view are Helen West Heller, Louis Ferstadt, Vincent Spagna, Isami Doi, Helen McAuslan, Esther Pressoir, Adolph Gott and Paula Rosen. A sixth exhibition is tentatively announced for the Hotel Roosevelt.

ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

Modern vs Ultra

The eminent critic, Mr. Arthur Millier of the *Los Angeles Times*, was asked a series of questions by the editor of this department. The questions and his answers follow:

"Do you advocate 'Surrealism', 'Futurism', 'Expressionism'?"

"I have no reason to take dogmatic rules on 'modern' or 'ultra-modern' art, on 'distortion,' 'surrealism,' 'futurism,' 'expressionism' or any other queer-sounding name under which we attempt to classify various excursions in art. These things are incapable of exact meaning, like such terms as 'the general public', or 'public opinion.' I never meet up with a 'general public' and 'public opinion' seems to be what was printed in yesterday's editorial."

"Do you approve of 'distortion' in art?"

"None of these things can have value as a class. In individual cases, however, they can have a great importance. It is easy to demonstrate that—in a specific work—a certain distortion of a nose or leg makes the whole work a better composition or makes it more expressive."

"Since an artist of today works alone, conceiving his own idea and then executing it himself, he is entitled to use a completely individual form. The value of his creation will depend on his personal depth, his knowledge and skill. What 'school' or race he belongs to is beside the point, though it is generally true that an artist is most convincing when he deals with material which he has experienced the most deeply."

"I believe that general tendencies in art arise in response to human conditions or mental states. Just now when many minds are looking very straight at the home town and home country, trying first to see what is here, then to organize it into a going concern, we see painters attempting the same process pictorially."

"What effect do you think the war had on art?"

"In Germany, following the war, when war profiteering had thrown up a new rich group who profited by the losses of others, painting was tremendously concerned with social injustice, caricaturing it to a point where it was driven home in the beholders' minds. When such a phrase passes, a desire for calm and order sets in and artists, willy-nilly, reflect that in their art."

"No one should waste time 'approving' or 'disapproving' these things. At the time it is made the 'value' of a work of art will often be judged by the associative ideas it carries. For instance the paintings of Albert Bierstadt, which depicted very accurately the grandeur of the west at a time when the nation attached almost magic powers to the philosophy of expansion, had a very high rating and brought huge prices. Their final value, however, like the final value of any art, must be sought in their aesthetic qualities, which in turn are dependent on the sensitiveness and creative genius of the artist. On this score Bierstadt drops down while his contemporary, Albert P. Ryder, who never explored the west, becomes the great artist of the time."

"How do you judge a work of art?"

"I can see no safe rule to follow in judging the value of individual works of art than that

Questions on American Art for Prize Test

Below is the eleventh list of questions in THE ART DIGEST competition for members of the General Federation of Women's Clubs. Retain all the answers until the contest closes. There have been numerous requests for the

- 1.—Name two paintings by American artists recently presented to Amherst College.
- 2.—What is the name of Gari Melchers' last painting?
- 3.—Name the statue and sculptor who designed the gift of the American people to the people of Iceland, 1931.
- 4.—Name the sculptor of the statue "Christ the King" in the Loyola House of Retreats, Morristown, N. J.
- 5.—Name an American mural painter who has just finished the decorations for the reference room of the Whitney Museum.
- 6.—Name the portrait painter who recently painted the portrait of Dr. Damrosch in 80 minutes.
- 7.—What is Leo Friedlander's most important work?
- 8.—Who designed the Lincoln Memorial?
- 9.—What architectural firm designed the buildings for the United States Military Academy, West Point, N. Y.
- 10.—Name the firm which won the competition to design the Cathedral of St. John the Divine, N. Y.

we apply to judging individual people. We study their faces, listen to their ideas, note their physical balance or its lack, and judge whether they are trivial, middling or great people. Art being, not the product of rules, but the expression of the human soul, can only be appreciated by the same faculties by which we appreciate people. Knowledge of the scientific structural side of art is valuable in forming judgments, but the essence of art is human and not mechanical, so cannot be confined inside definitions or rules.

"What is your opinion regarding the influx of French art in the United States to the expense of our own artists?"

"As long as any art is sufficiently compelling, it will find its way in, have its influence. Doubtless French artists of the Renaissance resented the importation of Italian paintings on economic grounds, but they ransacked these very paintings for their aesthetic and technical secrets, just as American painters have ransacked contemporary French paintings. Again I am against rules."

PENNY ART FUND

Mrs. Alvoni Allen appointed the editor of this page to act as judge of the reports, which must be sent to Franklin Ave., Long Branch, N. J., by May 1. Seven fine paintings which Mrs. Allen bought from recent exhibitions will be presented to the states who have collected the most money for the purchase of paintings and sculpture for their own states. In addition to the sixteen states already mentioned in an early article, Oregon, Washington and Maryland have also adopted the plan.

AN INTERESTING EXHIBITION

During this month at the Newark Art Theatre will be shown all the art prizes won by New Jersey clubs from the State and General Federation. In the collection are paintings by Curran, Chapman, Turner, Manley, Farndon, Willaerts, L. Scott Bower, Jane Peterson, and other artists of note; etchings by Jac Young, Bradshaw, etc., sculpture by Harry Lewis Raul and examples of American pottery.

It is a beautiful collection of fine art won through work done by our art departments,

extension of the contest until next Fall. This is being considered. Prizes: oil painting, "Mid-Winter," by Guy Wiggins; bronze statuette by Chester Beach; water color by Gordon Grant; etchings by Elbert Burr and "Pop" Hart.

said Mrs. William Wemple, chairman. Other New Jersey events include a broadcast over WOR by Mr. Raul; a gallery talk at the Whitney Museum by Edmund Archer, New Jersey day at Philadelphia, at the Academy and the Pennsylvania Museum, and New Jersey Day at the Metropolitan Museum with talks by Miss Abbott.

ILLINOIS

A small piece of sculpture was stolen from an exhibition and when the sculptor was sympathized with for the loss, he said: "I am highly complimented. They must have wanted it badly to take such a risk!" So we also are complimented by this news received from Miss Magda Heuermann, of the Chicago Woman's Club: "Art enthusiasts seem to like THE ART DIGEST, since every copy so far has been stolen from our gallery, in spite of the last number having been chained. So much for a good art Magazine!" At present the work of the students of the Art Institute is being shown in the Woman's Club "Tudor Gallery." For many years the club has paid for a scholarship in the Art Institute.

NORTH DAKOTA

North Dakota under the leadership of Mrs. Paul Adams is endeavoring to do even finer work for art than last year in the proposed Community Festivals. The women also are promoting a contest among the junior high schools for an artistic cover for the club scrap books. Every club is asked to choose a "town flower" and to use it lavishly to beautify grounds of home and parks. THE ART DIGEST contest is being urged in the state.

Hotel Unveils Maunsbach Lincoln

In celebration of Lincoln's birthday and its own fifth anniversary, the Hotel Lincoln, New York, unveiled in its lobby a new portrait of the Emancipator, a three-quarter length by Eric Maunsbach.

Only the Aesthetic Counts

"I am fairly dispassionate about the true and the good and the beautiful unless it happens to be put in excellent form."—Donald J. Bear in *Rocky Mountain News*

Benton in Indiana

Thomas Hart Benton, New York artist who has been commissioned to paint the Indiana murals for the Century of Progress Exposition, is being given an exhibition of paintings and drawings at the John Herron Art Institute, Indianapolis. The works, constituting the artist's first one-man show west of New York, include ten paintings and about fifty drawings in pen and ink, sepia, water color and pencil. Subject matter covers geographically the larger part of the United States and ranges from the steel mills of Pittsburgh to the Indians of the Southwest.

Benton, whose appointment to paint the Indiana murals brought a storm of protest from some "Buy Indiana" artists, has been making a study of America since 1919, undertaken with the idea of setting up an American Epic in paint, which would be "not an illustration, but an intimate and unmistakable expression of American life." The artist has issued a statement which is printed as a foreword in the Indianapolis catalogue. "The paintings and drawings included in this exhibition," he said, "were made directly from people and places. The murals in the New School for Social Research and in the Whitney Museum in New York are dependent both for their subject and their form on such studies as are shown here.

"These drawings are not only objective records, but carry a full train of personal association which enables me to return in imagination to the places and people they represent and live over my experience. If my murals come to have an enduring life, it will be wholly because their form was directed by little drawings like these made in the heat of direct experience.

"My whole art is aimed not toward perfect art (whatever that may be) but toward the formal integration of experiences and meanings. Its aesthetic is orientated on reality and on a love for that reality with all that it has to offer both for good and evil. Without life I cannot think of an excuse for art."

Famous "Nike" Moved

One of the most famous statues in the world, the "Victory of Samothrace," which stands on the great stairway of the guards at the Louvre, has been moved to a new position. Although the distance was not far, some four feet, the moving caused a minor sensation among Paris art lovers because of the sculpture's fame, says the *New York Post*. The statue weighs five tons and its pedestal, simulating the broken prow of a ship, weighs eight.

When the sculpture was found on the shores of the island of Samothrace, in 1863, it was in 238 pieces. Putting it together was a marvel of the art of restoration.

Among the Print Makers

Jailor of Mary Stuart



"Earl of Shrewsbury." Chalk Drawing.
French, about 1582.

The above drawing of George Talbot, Earl of Shrewsbury, who held Mary Stuart in custody at the time of her execution, is included in a collection of old French drawings loaned for exhibition to the Boston Museum of Fine Arts by Robert Treat Paine, 2nd. It is by an anonymous French artist and has the date 1582 written in the upper right hand corner. Formerly in the Hermitage collection in Leningrad and once the property of Catharine the Great of Russia, the portrait reveals lavish care in its execution.

Scandal had named the Earl as one of Mary Stuart's lovers. He was the husband of the famous Bess of Hardwick, builder of Chatsworth. Bess made her husband's life very difficult by circulating rumors about a love affair between him and Mary and rumors about Elizabeth to Mary. As a result of her gossip, Bess was sent to the Tower for a while. Although he tried unsuccessfully to divorce her, they were reconciled by Elizabeth before his death in 1590, eight years after the present drawing was made.

THE ART DIGEST presents without bias the art news and opinion of the world.

Illustration

The establishment of a new cabinet at the Library of Congress, dedicated to original drawings made for magazines and newspapers, is of importance to those interested in the history of American illustration. Its creation is due to the efforts of William Patten, who was the art editor of *Harper's Magazine* during the 80's and 90's. Knowing most of the illustrators of the period, Patten received full cooperation on every hand, and his efforts now form the nucleus of an invaluable memorial to American illustrators.

There is a drawing by Edwin A. Abbey, one of the "Old Songs" series; 16 drawings by C. S. Reinhart; 300 etchings and a few drawings by Otto Bacher; 400 illustrations and cartoons by W. A. Rogers, including the drawings for "Toby Tyler"; a collection of pen drawings by Charles Dana Gibson; 100 water colors and illustrations by Arthur I. Keller; proofs in black and white and in color from the illustrations of Jules Guerin; 100 drawings by Frederic Dorr Steele, including his portrayals of Sherlock Holmes; and 125 illustrations by A. B. Frost. Other illustrators represented are F. S. Church, William Glackens, E. W. Kemble, Thomas Nast, Walter Appleton Clark, William T. Smedley, Alice Barber Stephens, Albert Sterner, and Frederick Dielman.

"It is a grand scheme, for the consummation of which we cannot be too grateful to Mr. Patten, to Dr. Holland and to the numerous artists and descendants who have shared in its development," Royal Cortissoz wrote in the *New York Herald Tribune*. "American illustration long ago conquered a status that has remained unique. It is *hors concours* in invention and technique. That its trophies should be established with honor in a central place, in the custody of the United States government, is one of those strokes of happy fortune that rarely befall a school of art."

Frank French Dies at 83

Frank French, N. A., wood engraver, portrait painter, illustrator and author, is dead at the age of 83. He began painting as a boy but turned to wood engraving "to make a living." For about 30 years he was kept busy by magazines and book publishers. He also illustrated many articles of his own New England life. In 1886 he illustrated the poems of Margaret Sangster with a series of twenty studies of children's heads. With the introduction of the half-tone process of Ives and Horgan, he left the engraving field and devoted himself to portrait painting.

French received medals at the Centennial Exposition in Philadelphia in 1876, the Columbian Exposition in Chicago in 1893, the Pan-American Exposition in Buffalo in 1901 and at the St. Louis Exposition in 1904.

Old American Prints Sold

At an auction of early American lithographs from the collection of Mrs. Fred Wellington Ayer, Bangor, Me., held at the Ritter-Hopson Galleries, New York, a rare Currier & Ives print "The New York Yacht Club Regatta," brought \$400. The purchaser, the Ackermann Galleries, also bought three clipper ship prints—"Sweepstakes," \$300; "Red Jacket," \$250; "Comet," \$200—and, for \$300, a print of the ships Antarctic and Three Bells rescuing the passengers of the wrecked "San Francisco."



La Berceuse, Van Gogh

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Among the Print Makers, Old and Modern

Lithography's Place

In America lithography of latter years has successfully contested etching's popularity with print lovers. In England, reputed world leader in the field of graphic art, the value of the medium has not been so well recognized. That its position is still inferior to etching is pointed out by Frank Rutter, critic of the London *Sunday Times*, in his review of the retrospective exhibition of lithographs in the Colnaghi Galleries, London.

"Though this medium," he wrote, "has been fruitfully employed by some of the greatest artists of modern times, lithography is associated in many minds with what is called 'commercial art,' and it is not generally given, as it deserves, the same high rank as etching. Yet lithography, like etching, is only a means of multiplying an artist's original drawing, and prints from the stone preserve quite as well as, if not better than, those from a metal plate the autographic features which distinguish prints generally admitted to be works of fine art."

Mr. Rutter termed the Colnaghi show "a choice selection of works by the master-lithographers of the last century," and said it also "reveals the astonishingly wide range in effect of which the medium is capable. Lithography can be used for finesse and delicacy, as we see here in the Ingres portraits and the sketches by Whistler; or it can be used for full-blooded, painter-like tone effects, as in Delacroix's 'Lion Devouring a Horse' or the stately poster-designs of Charles Ricketts. It is indeed the most supple and elastic of media, repeating with fidelity the intimate idiosyncrasies of the individual draughtsman."

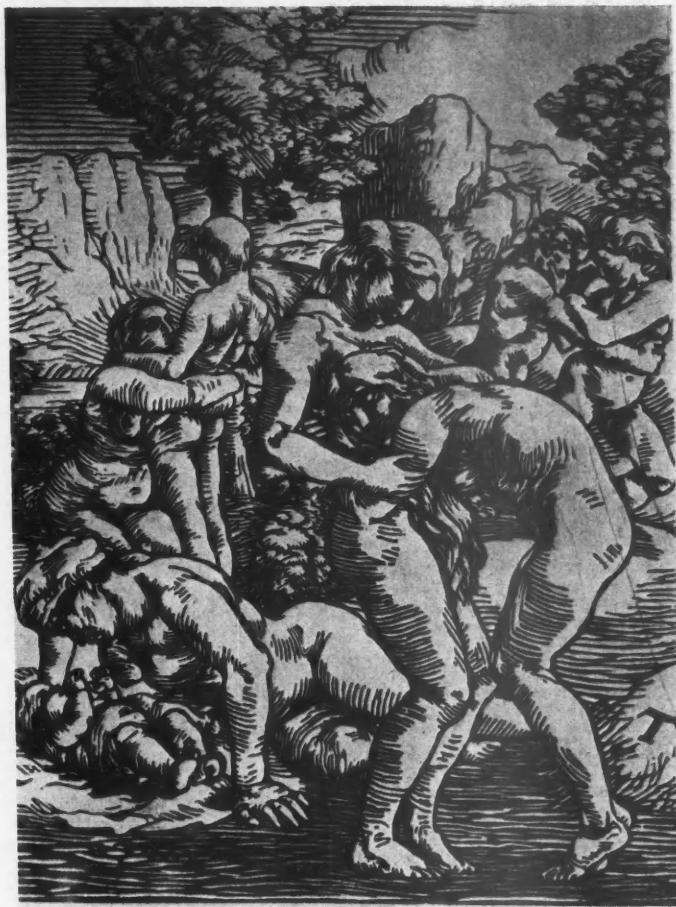
Fantin Latour, famous flower painter, rather than such admitted lithographic masters as Daumier and Gavarni, deserves special attention in this exhibition, Mr. Rutter finds. "Fantin Latour," he wrote, "also is a great master of the stone, and it might very well be argued that he is a far finer creative artist as a lithographer than he ever was as a painter. Good as his portraits and flower-pieces may be, it would be useless to pretend that in these he ever surpassed the work of painters who preceded him; but his lithographs have certain intrinsic qualities and beauties achieved by no other lithographer before or since. Fantin's lithographs have an imaginative poesy in their conception which, by comparison, make his paintings prosaic, while technically they display an ability to use every resource of the medium in a way which no other lithographer has ever yet achieved."

"Felix the Cat" Now Fatherless

Pat Sullivan, beloved originator of popular cartoons and creator of "Felix the Cat," died in New York on Feb. 16 of pneumonia, in his 45th year.

Sullivan drew his first cartoons in London and when he came to New York created a comic strip for the *World*. Afterwards he joined the McClure syndicate, for which he originated "Sambo Johnson," "Old Pop Perkins," "Johnny Bostonbeans," and "Obliging Oliver." When the animated cartoon was introduced in motion pictures, he collaborated with Raoul Barre in a series on the adventures of "Sambo Johnson." He put "Felix the Cat" on the screen for Famous Players, and syndicated its activities in comic supplements.

Contemporary German Prints Shown Here



"Impromptu." Modern Wood Block by Peter Trumm.

The German Roerich Association, in co-operation with Die Freunde der Bildenden Kunst of Munich, is holding an exhibition of contemporary German water colors and graphic arts at the International Art Center of Roerich Museum. The exhibition, which was opened under the distinguished patronage of the Hon. Otto Kiep, Consul General of Germany, will continue until March 27.

The collection comprises 103 woodcuts, etch-

ings, drawings and water colors by 43 artists. Landscapes, interiors, portraits, still-lifes and architectural subjects reveal the varied tendencies of art in Germany today. Among the participating artists who are known to American art lovers are: Paul Klee, George Grosz, Erich Heckel, Max Pechstein, Max Unold, Adolf Schinnerer, Julius Diez, Willi Geiger, Rudolf Grossman, Willi Schropp, Edwin Scharff, Franz Doll, Peter Trumm and Alvin Steutzer.

Popularizing Prints

The California State Library has become an exemplar in its efforts to further the interests of print makers. It has formed a collection of more than 3,100 original prints of all types, representing nearly all countries but particularly the work of California artists. These are housed in a fully equipped print room in the State Library Building opened in 1928.

The prints, which follow the full development of graphic art, are fully catalogued in cabinets along three sides of the room. Floor cases contain plates, blocks and tools pertaining to the various processes.

In addition, the library has instituted a service whereby the head of the prints department, Miss Bertha Taylor, could go anywhere in the state on request to give talks about prints and take with her for exhibition groups of well chosen examples to clubs, schools, li-

braries or other bodies. About 40 talks have already been given in cities, towns and rural communities. The subject of the talk has been, unless otherwise requested, the processes of print making and how to distinguish the various types. Because of the drastic cuts in the library's budget, it has become necessary now to charge \$5 for this service, which was at first furnished free.

Joseph Margulies to Teach

The Alexander School of Art, New York, announces the engagement of Joseph Margulies, etcher and lithographer, as instructor of its classes in graphic arts.

Gordon Stevenson at Phoenix

Gordon Stevenson, painter and etcher, has just opened a class in etching at the Phoenix Art Institute, New York.

The News and Opinion of Books on Art

A Book on Eakins

Despite the fact that most art writers consider that Thomas Eakins now occupies a rank in the forefront of American painting along with Whistler, Sargent, Homer and Ryder, very little has been written except in newspapers and art magazines about the man and his work. It remained for Lloyd Goodrich, formerly assistant art critic of the *New York Times*, to write the first and definitive work on this artist, "Thomas Eakins, His Life and Work," which has just been published for the Whitney Museum of Art (New York; Studio Publications; \$10.00). It was produced by the Printing House of William Edwin Rudge.

Besides Mr. Goodrich's analysis of Eakins and his artistic works and a critical biography based on the artist's own letters and notes, the book contains 73 full-page illustrations of Eakins's best productions, a fifty-five page catalogue of his works and an exhaustive index and bibliography.

Eakins received a meagre art education at the Pennsylvania Academy of Fine Arts where at the time of his attendance there was no formal instruction. Since better facilities for art instruction could not be obtained elsewhere in America, he went to France, where, Mr. Goodrich says, he was "in a sense a pioneer." For Paris was not yet the "universal goal of art students." Here he selected Gérôme as his master and developed an admiration for him which lasted all his life. Mr. Goodrich describes the formative period of Eakins life in France and Spain in great detail, alive with anecdote.

The author observes that Eakins concerned himself little with aesthetic theories and only

once in a long letter to his father did he express his philosophy of art, that is, that a painter must be faithful to nature but must re-create it, not slavishly copy it.

Mr. Goodrich in his chapter on Eakins' teaching includes many of his sayings which were recorded by Charles Bregler, one of his pupils. Among them are: "Don't copy. Feel the forms. Feel how much it swings, how much it slants—these are big factors. The more factors you have, the simpler will be your work." Also: "The more planes you have to work by the solider will be your work. One or two planes is little better than an outline." Eakins always said that a good picture would give the feeling of the subject. While he was never a severe critic in the class-room, he was able to make a deep impression on his students by remarks such as: "Think of the weight. Get the portrait of the light, the kind of day it is, if it is cold or warm, gray or sunny day, and what time of the day it is. Think of these separately, and combine them in your work. These qualities make a strong painter."

Eakins's innate frankness, Mr. Goodrich recounts, and his insistence on getting down to the natural and essential, especially in his teaching of anatomy and figure-painting, offended some of the female students at the Pennsylvania Academy when he taught there and led to his ultimate resignation from the staff.

Despite his interest in the human figure and his insistence on accurate portrayal, Eakins painted few nudes. For his portraits the artist chose, the author says, individuals who interested him particularly—friends, neighbors, pupils. The types familiar to the successful popular portraitist—the millionaire and the society woman—never interested Eakins. His chief interest was in character and for the most part "his sitters were intellectual and artistic workers, remarkable for intelligence."

In comparison with the prices Eakins' pictures bring today it is interesting to note Mr. Goodrich's statement that "even at the height of his reputation his average price was only a few hundred dollars." "He had little sense of money in relation to his art," says his biographer. "His chief pleasure was in the work itself, and what became of the picture afterward was of less concern to him."

In summarizing Eakins, the artist, Mr. Goodrich says: "Seldom has there been so consistent a realist as Eakins—one whose art was such a direct outgrowth of reality." His art was essentially original; in his work was almost complete objectivity, but there was nothing cold in his attitude. The artist disregarded small truths but "concentrated on the most significant elements of reality, searching always for the essential structure, character and action." Design, Mr. Goodrich asserts, never consciously absorbed Eakins, but an instinct for design showed in his work from the first and it was strong within limits. "In the art of his period Eakins stands out as an isolated figure, belonging to no school, having few ancestors or descendants."

This is a vital piece of work Mr. Goodrich has done, not only because of its breaking of pioneer ground but because of its completeness of record, its lively reading interest and its clear evaluation of the artist. It should have wide appeal for the art lover, collector, museums and libraries.

Rubens, Technocrat

The methods of Peter Paul Rubens (1577-1640) are revealed to the art student and artist from a study of the reproductions of his drawings contained in the third volume of the "Master Draughtsmen Series," (New York; Studio Publications; \$2.00).

Martin Freeman, writing the introduction to this monograph, says that the keynote of Rubens' life was industry. The artist had what may be called a "picture factory," where, on a small scale, he made the sketches for his large compositions. His assistants then enlarged and transferred them to canvas, to which Rubens applied the finishing touches and details. [Editorial note: "When he wasn't too busy"]. Therefore, Mr. Freeman states, Rubens' drawings are "painters' drawings rather than 'draughtsmen's,'" in that line was not all important, but general effect was the aim. In addition to more than 2,000 pictures, the treatise states that Rubens left some 500 drawings, 12 of which are reproduced in this volume.

Technique of Landscape

In "Landscape Sketching and Composition" (New York; Isaac Pitman & Sons; \$4.50), J. Littlejohns takes the student much further than in "Leaves from My Sketchbooks" and deals with the finished work.

He opens up his mind and shows "what he built up," "how he built up" and "why he built up." He takes his notes made from nature into the studio and produces from them the finished picture right before the student. He reveals his ideas, his arrangement and form, his delight in color and use of tone.

As the author says in his preface, this book is not a primer of instruction, but it is most assuredly a very helpful guidebook in developing ideas and an outlook on art. The book contains twelve plates in full color and numerous half tones and line drawings illustrating the text.

Ballin's "Arty" Novel

Hugo Ballin, in addition to being a muralist and painter of note, is also an author. For many years he was associated with the motion picture industry in the capacity of producer and wrote many continuities and scenarios. And now he has written "Dolce Far Niente" (Los Angeles; Suttonhouse Publishers; \$4.00).

This book, whose title means "pleasant idleness," is a satiric novel dealing with those happy people who can indulge in the state described in the title. The setting is Santa Barbara, the West Coast's most self-contained art colony, with which locale Mr. Ballin, by the nature of events, is thoroughly familiar. The chief protagonist is Mrs. Mary Newsum, who is struggling to "find herself," and who surrounds herself with things "arty" and people "artistic." The reader travels with her through a number of episodes, amorous and otherwise.

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In the World of Rare Books and Manuscripts

The Monks' Bequest

To the monastic orders of the Dark Ages the modern world owes the preservation of literature and the perpetuation of history. Ralph W. Pierson, writing in the *American Book Collector*, tells of the simple but useful life of the medieval monks as they transcribed the books of that by-gone era and illuminated them, that the means of knowledge might be as attractive as possible in those "days of comparative darkness and ignorance."

"In the larger monasteries," Mr. Pierson writes, "a large chamber was usually set apart for writing, allowing room in the same apartment for other quiet employments. The transcribers were superintended by the abbot, prior, sub-prior and precentor of the convent and were distinguished by the name of *antiquarii*. These industrious persons were continually occupied in making new copies of old books for the use of the monasteries and by this means many of our most valuable historical records were preserved. The Anglo-Saxon monks were most celebrated as writers and were the originators of the small Roman letter used today. The greatest delicacy and nicety were deemed essential in the transcribing of books whether for the purpose of instruction or for the use of the convents themselves. Careless and illegible writing is, therefore, seldom met with among the remains of monastic industry, and when erasures were made, they appear to have been done with the greatest skill."

The monks used pumice stone for erasing, also an awl for dots and metal pens for writing. Quills took the place of the pens after the seventh century. Ink was made from soot, the writing being done upon vellum as paper was not introduced until the tenth century, hence the beautiful distinctness as well as the durability of the very ancient manuscript books. Writing was a very important art in those days, records showing that there were over one hundred different styles of writing then in vogue. The monks enjoyed a monopoly in the production of books for they were the only body of men who could write them. The books were very expensive and large estates were frequently set apart by the countries for the purpose of purchasing them. In addition to the cost of transcribing, the materials used in the writing were quite expensive. The leaves were often composed of purple vellum, thus permitting letters of gold and silver to be shown off to greater advantage. Bindings were gorgeous, although very rude in construction. The most popular covering for books was a rough, white sheepskin pasted on a wooden board with immense bosses of brass; but the exterior of those intended for the church services was inlaid with gold, relics, silver and ivory plates.

"Some books had leaden covers and some had wooden leaves, but even so early as the time of Froissart, binding in velvet with silver clasps and studs began to be adopted for presents to any exalted personage. Illuminating manuscripts was also another occupation of

Rare Book Prices

A letter from George Washington, in which he frankly expresses his fear of foreign entanglements, was acquired by Gabriel Wells, rare book dealer, for \$3,750 at the dispersal of the Americana collection of the late Levi Z. Leiter, at the American Art Association-Anderson Galleries. The letter, addressed to Henry Laurens and dated Nov. 14, 1778, opposes the joint invasion of Canada by French and American troops for fear it would subordinate American independence to French power. Lafayette had proposed the invasion for 1779.

A blunt expression of Washington's sentiments regarding international relations is contained in the following sentences: "I would wish as much as possible to avoid giving a foreign power new claims of merit for service performed to the United States, and would ask no assistance that is not indispensable. . . . No nation is to be trusted farther than it is bound by its interest; and no prudent statesman or politician will venture to depart from it." These opinions are doubly interesting in view of the present tendency of the United States to retreat into a cloak of nationalism.

A collection of 25 tracts and broadsides relating to Pennsylvania from 1717 to 1773 went to Barnet J. Beyer for \$2,000. Mr. Beyer also purchased a letter from Washington, written Dec. 23, 1777, from Valley Forge, containing a plea to the Continental Congress to save the army from starvation. The price was \$1,900. A few of the other prizes follow:

152—One of the 7 known copies of "The Declaration of Reasons and Motives for the Present Appearing in Arms of Their Majesties Protestant Subjects in the Province of Maryland," the document that caused the downfall of Lord Baltimore and the transfer of Maryland to the Crown of England, Dr. A. S. W. Rosenbach, \$1,600. 156—First edition of Cotton Mather's "History of King William's War," Goodspeed's Bookshop, \$1,100. 178—John Norton's "The Heart of N-England Rent at the Blasphemies of the Present Generation," the earliest official work attacking the Quakers published in New England, 1659, Goodspeed's Bookshop, \$1,100. 232—The only known perfect copy of the Rev. Thomas Symmes' sermon "Lovewell Lamented," Boston, 1725, Dr. A. S. W. Rosenbach, \$1,400. 245—A George Washington letter written to the President of Congress, Dec. 22, 1777, during the darkest period of the Revolution, Barnet J. Beyer, \$1,400.

the monks of medieval days, although not confined to them, for the greatest painters of the day disdained not to contribute to these cumbersome and sometimes confused decorations. The art of correct drawing and a knowledge of perspective cannot, however, be traced in the generality of the fantastic pictures by which illuminated books are adorned. . . .

"The monks sometimes were obliged to hire assistants, but for the most part, they did all the work themselves. When printing was introduced, the importance of writing and the profits were diminished, and in 1460 engraving superseded the art of illuminating. The last specimen of illuminating, we are told, was the *Lectionary or Code of Lessons for the Year* written by Cardinal Wolsey at Oxford, England. The achievement of this work so long after painting and engraving had become popular shows how reluctant that great prelate was to relinquish a mode of framing books which was certainly calculated to give an attractive and costly character to them."

A Cure for Tarnish

"I am looking for a polish," said Mr. Lapis Lazuli, "that will keep a silver lining looking bright."

40,000 Incunabula

Not many people know what a flood of books was produced in the first half century of printing (1450-1500).

A record of incunabula that already has been eight years in the making and will take another quarter of a century before it is completed, according to Philip Brooks in the *New York Times*, is the German "Gesamtkatalog der Wiegendrucke" a catalogue of books printed from movable type in the XVth century.

The first four volumes so far published register and describe 4,077 examples of these "cradle books" of printing. When completed, the work is expected to list nearly 40,000 volumes. Mr. Brooks feels that there is a distinct need for an analytic approach in the field of incunabula such as this undertaking will afford.

There have been published in America two essays on incunabula which have treated the subject in a popular and very general way. They are George Parker Winship's "From Gutenberg to Plantin" and Margaret B. Stillwell's "Incunabula and Americana." Neither, of course, compares in scope with the scholarly enterprise now under way in Leipzig.

This country now ranks about third among the nations of the world in its wealth of books printed between 1450 and 1500. From 1723, when the Harvard Library published its first catalogue, listing about twelve incunabula, the interest and number of acquisitions have grown until a climax was reached in 1930, when the United States Government purchased the Vollbehr collection of 3,000 volumes, including a Gutenberg Bible on vellum, for \$1,500,000. Together with its own possessions and the John Boyd Thacher Library of 840 imprints, the Library of Congress now owns 4,545 titles of incunabula and ranks second in this country only to the Huntington Library in San Marino, Cal., with its 5,545 volumes.

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Great Calendar of U. S. and Canadian Exhibitions

MONTGOMERY, ALA.
Museum of Fine Arts—Mar.: Exhibition of Photographs.

HELENA, ARK.
Twentieth Century Club—Mar. 4-20: Woodblock prints, Helen Hyde (A. F. A.).

CHICO, CAL.
State Teachers College—Mar. 5-20: Drawings by French Masters (A. F. A.).

DEL MONTE, CAL.
Del Monte Art Gallery—Mar.: California landscapes.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Mar.: Exhibition by active members. Fern Burford Galleries—Mar.: Group show of California artists.

LOS ANGELES, CAL.
Los Angeles Museum—Mar.: International Print Makers exhibit; water colors and prints, Willard Nash; Tyrone Comfort's drawings of international youth. *Biltmore* Salon—To Mar. 31: Collection of old and modern Masters Robert C. Vose Galleries, Chouinard Galleries—To Mar. 7: 1st Annual Los Angeles exhibition of advertising art. Mar.: Illustrations, Pruitt Carter; water colors, Guy de Bouthillier. *Dalzell-Hatfield Galleries*—Mar.: Paintings and water colors. *Haley Galleries*—Mar. 1-15: Paintings, Edgar Payne, Foundation of Western Art—Mar.: Paintings by members.

MILLS COLLEGE, CAL.
Mills College Art Gallery—Mar.: Paintings and drawings.

OAKLAND, CAL.
Oakland Art Gallery—Mar. 5-Apr. 9: Annual exhibition of Oakland artists.

PALO ALTO, CAL.
Stanford University Art Gallery—Mar. 12-31: Paintings of California, Frank H. Cutting.

PALOS VERDES, CAL.
Palos Verdes Art Gallery—To Mar. 12: Paintings in tempera on arts of theatre in Java. Stowitts.

PASADENA, CAL.
Pasadena Art Institute—Mar.: Drawings, bronzes and kakemonos, Noguchi; textiles, Ruth Reeves; paintings, W. A. Griffith and Wm. Wendt. Grace Nicholson Galleries—Mar.: Paintings, Oregon artists; old Masters; Mongolian Buddhist paintings; Japanese Tessu screens; Chinese Ming paintings.

SACRAMENTO, CAL.
Crocker Art Gallery—Mar. 6-31: Monotypes, Frank Van Stoun.

SAN DIEGO, CAL.
Fine Arts Gallery—To Mar. 19: Textiles, Near

Eastern and Peruvian (A. F. A.). Mar.: Paintings, Russell Cheney; original lithographs in color, Conrad Buff; paintings, Jose Ramis; contemporary artists of San Diego; Silver and metal crafts.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Mar. 12: Water colors, Anita Delano. To Mar. 20: Murals and photomurals. To Mar. 29: Paintings, Edouard Vysekal. To Apr. 9: "Portrait of Whistler's Mother." M. H. De Young Memorial Museum—Mar.: Arts and crafts and decorative material by San Francisco Society of Women Artists; Victorian exhibition; international wood cuts; drawings and prints, Millard Sheets; drawings by Barbara Sherman, Paul Elder Gallery—To Mar. 11: Water colors, Richard Sargent. *Galerie Beaux Arts*—Mar. 6-31: Early American furniture. S. & G. Gump—Mar.: European paintings. Art Center—Mar. 6-18: Water colors, Eugene Ivanhoff; textiles, Rose Paulsen; sculpture, members.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—Mar. 1-20: Paintings, Russell Cheney and Gleb Ilyin.

DENVER, COLO.
Denver Art Museum—Mar.: French Street Murals.

HARTFORD, CONN.
Wadsworth Atheneum—Mar. 4-Apr. 1: Connecticut Academy of Fine Arts. To Mar. 5: Hartford Women Painters.

NORWICH, CONN.
Slater Memorial Museum—Mar. 1-14: Stencilled hangings and painted Marseilles spreads, Henry Tubbs. Mar.: German color prints.

WINDSOR, CONN.
Art Association—Mar. 1-15: Modern paintings (A. F. A.).

WASHINGTON, D. C.
Library of Congress—Mar.: Lithographs, Joseph Pennell. National Gallery of Art (Smithsonian Institution)—To Mar. 12: Paintings of Gaucho life in Argentina, De Quiros. Division of Graphic Arts (Smithsonian Bldg.)—To Mar. 26: Etchings, Sybilla Mittell Weber. Art League—To Mar. 15: Retrospective exhibition, Lillian Moore Abbot; recent paintings Charles Surendorf; oils by children. Arts Club—Mar. 5-18: Oils, Anthony Thieme and Sarah Baker. Corcoran Gallery—Mar. 5-26: Annual exhibition Washington Water Color Club. To Mar. 7: Indian Tribal Arts. National Society of Independent Artists—To Mar. 11: No-jury show.

WILMINGTON, DEL.
Wilmington Society of Fine Arts—Mar.: Paintings.

PALM BEACH, FLA.
Palm Beach Art Center—To Mar. 24: 1st Annual National exhibition of paintings and etchings.

ATLANTA, GA.
High Museum of Art—Mar. 1-20: Photographs by nationally known photographers.

SAVANNAH, GA.
Telfair Academy of Arts—Mar. 4-25: French Peasant Costumes (A. F. A.).

CHICAGO, ILL.
Art Institute of Chicago—To Mar. 20: Mohamedan miniatures and calligraphy. Arthur Ackermann & Son—Mar.: XVIIIth century prints. Carson Pirie Scott & Co.—Mar.: Paintings by well known American artists. Chicago Galleries Association—Mar. 3-Apr. 4: Recent paintings by group of artists; water colors. Thomas Hall, Chester H. Johnson Galleries—Mar.: Oils, Jean Crawford Adams. Increase Robinson Gallery—To Mar. 16: Water colors, George Buehr and Dudley Crafts Watson; paintings, 10 Mid-Western artists.

DECATUR, ILL.
Institute of Civic Arts—Mar.: Decatur Art Institute painting class.

EUREKA, ILL.
Eureka College—To Mar. 10: Paintings, V. Vernon Headland.

PEORIA, ILL.
Peoria Art Institute—Mar. 5-31: Paintings by group of local artists.

SPRINGFIELD, ILL.
Springfield Art Association—Mar.: Artist Membership exhibition.

INDIANAPOLIS, IND.
John Herron Art Institute—Mar.: Work by Indiana artists.

RICHMOND, IND.
Public Art Gallery—Mar.: Public School Art Palette Club—Mar. 5-14: One man show, Harry Townsend March.

DUBUQUE, IOWA.
Dubuque Art Association—Mar. 2-15: Water colors and drawings, Kate Keith VanDuzee.

FORT DODGE, IOWA.
Federation of Arts—Mar. 5-26: Native Element in contemporary American painting (A. F. A.).

IOWA CITY, IOWA.
State University—Mar.: Oils from Winter exhibition National Academy of Design, 1932 (A. F. A.).

LAWRENCE, KANS.
Thayer Museum of Art—Mar.: Water colors and oils, Karl Mattern.

LOUISVILLE, KY.
J. B. Speed Memorial Museum—Mar. 6-27: American life in retrospect (A. F. A.).

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—Mar. 5-29: 32nd Annual exhibition. Arts and Crafts Club—Mar. 4-17: Textiles.

PORLTAND, ME.
Sweat Memorial Museum—Mar.: 50th Annual exhibition of oils, water colors and pastels.

BALTIMORE, MD.
Museum of Art—To Mar. 27: Baltimore owned treasures. Maryland Institute—Mar. 1-15: Ancient and modern rugs.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Mar.: Local colonial portraits. Mar. 1-22: Prints, Dorsey Potter Tyson. Mar. 6-26: Paintings, Max Pechstein.

AMHERST, MASS.
Amherst College—Mar. 8-22: Art in relation to sports—prints (A. F. A.).

ANDOVER, MASS.
Addison Gallery of American Art—To Mar. 19: Romantic tendencies in XIXth century painting. To Mar. 7: Period styles in the decorative arts; Empire and Victorian periods.

BOSTON, MASS.
Museum of Fine Arts—Mar.: Costumes of XVIIIth and XIXth centuries; paintings in Museum collection by Boston artists; XVIIth century French engravings; XIXth century prints; etchings, Hollar. Casson Galleries—To Mar. 11: Portraits, Cowles. Goodspeed Book Shop—To Mar. 25: Wood engravings, Thomas Nason. Grace Horne's Galleries—To Mar. 11: Paintings, John C. E. Taylor; paintings and water colors, Harry Perkins. Scherzer Art Gallery—Mar.: Etchings contemporary artists. Robert C. Vose Galleries—Mar. 20-Apr. 1: Paintings of the Canadian Rockies, Marion Boyd Allen.

CAMBRIDGE, MASS.
Fogg Art Museum—Mar.: Plates from the Demotte Tapestry Folio; Japanese prints from the Duse collection.

HINCHINBROOK CENTER, MASS.
Print Corner—Mar.: Etchings of Venice and Friuli, Fabio Mauroner.

SOUTHBOROUGH, MASS.
St. Mark's School—Mar. 1-14: Drawings by Dutch and Flemish Masters (A. F. A.).

WILLIAMSTOWN, MASS.
Lawrence Art Museum Williams College—Mar. 4-26: Art in relation to sports—paintings (A. F. A.).

WORCESTER, MASS.
Worcester Art Museum—Mar.: Japanese prints from the Bancroft collection; History of American engraving (Goodspeed collection).

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BLOOMFIELD HILLS, MICH.

Cranbrook Museum—To Mar. 8: Decorative note in contemporary painting (A. F. A.).

GRAND RAPIDS, MICH.

Grand Rapids Art Gallery—Mar.: Wood carving; reproductions of works of Pieter Breughel; work by Grand Rapids public schools; antique silver. Public Library—Mar. 6-26: English architectural lithographs (A. F. A.).

MUSKEGON, MICH.

Hackley Art Gallery—Mar.: Paintings from Chicago Art Institute annual.

MINNEAPOLIS, MINN.

Institute of Arts—Mar.: American and English book jackets. University of Minnesota—Mar. 6-26: Persian Islamic architecture.

JACKSON, MISS.

Mississippi Art Association—Mar. 5-18: Tenth "A" Circuit exhibition (Southern States Art League).

ST. LOUIS, MO.

City Art Museum—To Mar. 20: American water color painting of today.

SPRINGFIELD, MO.

Springfield Art Museum—To Mar. 10: Architectural drawings, Edwin Wade; water colors and sketches, Erna Eastern; Colonial room memorial to Mrs. Eloise Cotton.

MANCHESTER, N. H.

Currier Gallery of Art—Mar. 5-26: Persian textiles (A. F. A.); "Fifty Color Prints of the Year" (A. F. A.).

MONTCLAIR, N. J.

Montclair Art Museum—Mar. 5-26: Paintings, F. Ballard Williams, Henry S. Eddy and Thomas Manley; Chinese prints and Oriental objects of art; Tibetan Banner paintings.

NEWARK, N. J.

Newark Museum—Mar. 7-21: Oil paintings in modern idiom (A. F. A.).

VENTNOR CITY, N. J.

Ventnor Avenue School—Mar. 1-10: Pueblo Indian painting (A. F. A.).

WESTFIELD, N. J.

Westfield Art Association—To Mar. 4: Paintings, Junius Allen, John F. Carlson, Charles S. Chapman, Charles Warren Eaton, Van Dearing Perine, Henry R. Poore.

SANTA FE, N. M.

Museum of New Mexico—Mar.: Japanese, Chinese and Persian paintings and prints; sculpture, Grace Mott Johnson.

ALBANY, N. Y.

Institute of History & Art—Mar.: Paintings by pupils of Prof. Cizek of Vienna; Annual exhibit of Albany public school art.

BROOKLYN, N. Y.

Brooklyn Museum—Mar.: Pictorial photography. Grant Studios—Mar. 6-27: First exhibition Fine Arts Guild.

BUFFALO, N. Y.

Albright Art Gallery—To Mar. 19: International water color exhibit; annual exhibition Buffalo Society of Artists. To Mar. 17: "Face to Face." Carl Bredeemeier Gallery—To Mar. 4: Landscapes and marines, Ralph Avery. Museum of Science—Mar.: Illuminated manuscripts (A. F. A.).

ELMIRA, N. Y.

Arnot Art Gallery—Mar.: Paintings, Charles S. Chapman.

FREDONIA, N. Y.

Fredonia Normal School—Mar. 1-20: Woodblock prints, lino cuts and lithographs (A. F. A.).

NEW ROCHELLE, N. Y.

New Rochelle Public Library—To Mar. 18: Old Masters.

NEW YORK CITY, N. Y.

Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Mar.: Michael Friedsam collection; European fans; prints accessions, 1931-32. Ackermann & Son (50 East 57th St.)—Mar.: Etchings and sporting prints. American Academy of Arts & Letters (Broadway at 155th St.)—Mar.: Paintings, Gari Melchers. An American Group (Barbizon-Plaza Hotel)—To Mar. 11: Paintings, Hobson Pittman. An American Place (509 Madison Ave.)—To Mar. 15: Paintings, Georgia O'Keeffe. Architectural League (215 West 57th St.)—To Mar. 11: 48th Annual Exhibition. Arden Gallery (460 Park Ave.)—To Mar. 14: Artists in caricature. Argent Galleries (42 West 57th St.)—Mar. 4-25: Paintings of birds, beasts and flowers. Art Center (65 East 55th St.)—Mar. 4-16: New York Society of Ceramic Art. Mar. 1-22: Decorative Arts Exhibition. Averell House (142 East 53rd St.)—Mar.: Garden Sculpture. American Folk Art Gallery (113 West 13th St.)—Permanent: Paintings in oil and water color on velvet and glass. John Becker Gallery (520 Madison Ave.)—Mar. 1-25: Oils, Elizabeth Blair; recent paintings, Jean Hugo. Belmont Gallery (574 Madison Ave.)—Permanent: Old Masters. Boehler & Steinmeyer (Ritz-Carlton Hotel)—Permanent: Old Masters. Brummer Galleries (53 East 57th St.)—Mar.: Old Masters. Business Men's Art Club (Barbizon-Plaza Hotel)—To Mar. 12: Paintings, Irving Holtzman. Carnegie Hall Art Gallery (154 West 57th St.)—Mar.: One man show by Charles Gruppe. D. C. Delbo Galleries (561 Madison Ave.)—To Mar. 10: Oils, Charlotte Kudlich Lermont. Calo Art Galleries (128 West 49th St.)—Mar.: American and foreign contemporary artists. Ralph M. Chait (600 Madison Ave.)—Mar.: Chinese bronzes. Leonard Clayton Gallery (108 East 57th St.)—Mar.: Prints, Contemporary Arts (41 West 54th St.)—To Mar. 18: Paintings, Burgoine Diller.

CRONYN & LOWNDES GALLERIES

(11 East 57th St.)—Mar.: Contemporary paintings and prints. Decorators' Club Gallery—(745 Fifth Ave.)—To Mar. 11: Lamps, porcelains and pottery.

DeMotte Galleries (25 East 78th St.)—Permanent: Romanesque Gothic classical works, and modern paintings. Downtown Gallery (113 West 13th St.)—To Mar. 4: Paintings, Yasuo Kuniyoshi. To Mar. 18: Sculpture, Reuben Nakian. Chelsea-Delphic Studio (Hotel Carteret)—Mar.: Paintings, Wm. Cooper; glass sculpture, Lucienne Bloch. Delphic Studios (9 East 57th St.)—To Mar. 12: Photographs, Doris Uman; paintings, Catharine Klenert. Durand-Ruel Galleries (12 East 57th St.)—To Mar.

10: Early African heads and statues from the Gabon Pahouin tribe; paintings by Derain. Ehrlens Galleries (36 East 57th St.)—Mar. 4-13: Costume drawings, Angus Enters; dining tables from late XVIIth century to modern times. Eighth Street Gallery (61 West 8th St.)—Mar. 6-25: One man show of sculpture, Saul Baizerman. Ferargil Galleries (63 East 57th St.)—To Mar. 15: Sculpture, paintings and etchings of cats; garden sculpture. Fifteen Gallery (37 West 57th St.)—Mar. 6-18: Paintings, Charles Aiken. Gallery 144 West 13th Street—To Mar. 12: Exhibition of sculpture, Paul Fierens. Pascal M. Gaterdam Gallery (145 West 57th St.)—To Mar. 4: Water colors of New England and Mexico. Lorran F. Wilford. G. R. D. Studio (9 East 57th St.)—To Mar. 11: Paintings, Frances Avery, Peggy Dodds, Dean Fausett, Dovv Ben Tzwe. Grand Central Art Galleries (15 Vanderbilt Ave.)—Mar. 1-15: Group etching show. Grolier Club (47 East 60th St.)—To Mar. 8: Works of Daumier. Marie Harriman Gallery (63 East 57th St.)—To Mar. 15: Works of French painters. Jacob Hirsch (30 West 54th St.)—Mar.: Egyptian Greek Roman, Medieval and Renaissance works of art. International Gallery (17 West 8th St.)—Mar.: Group show of paintings. Jumble Shop (28 West 8th St.)—To Mar. 24: Group show of paintings. Frederick Keppel Galleries (16 East 57th St.)—To Mar. 11: Etchings, drawings and water colors, Andrew Butler. Knoedler Galleries (14 East 57th St.)—To Mar. 4: Paintings, Mrs. Albert T. Herter. Mar. 6-18: "Horse Show." To Mar. 18: Engravings by Schongauer and Durer. John Levy Galleries (1 East 57th St.)—Mar.: Old Masters. Julien Levy Galleries (602 Madison Ave.)—To Mar. 25: Drawings, Pavel Tchelitchew; photographs, Kurt Baechs. The Little Gallery (18 East 57th St.)—Mar. 5-18: Ecclesiastical Handwrought Silver. Arthur Stone. Macbeth Gallery (15 East 57th St.)—Mar. 7-20: Selected paintings, Robert Henri. Pierre Matisse Gallery (51 East 57th St.)—Mar.: Pastels, water colors and drawings, contemporary French artists. Midtown Galleries (559 Fifth Ave.)—To Mar. 4: Oils, Homer Boss. Milch Galleries (108 West 57th St.)—To Mar. 4: Eakins show. N. E. Montross Gallery (785 Fifth Ave.)—To Mar. 11: Recent paintings, William L'Engle. Morton Galleries (127 East 57th St.)—To Mar. 6: Small paintings and drawings, A. F. Levinson. Museum of Modern Art (11 West 53rd St.)—Mar.: Retrospective exhibit of work of Maurice Sterne; lithographs and posters of Toulouse-Lautrec; Mexican frescoes reproductions, Diego Rivera. Newhouse Galleries (578 Madison Ave.)—Mar.: Old Masters. Public Library (42nd St. & Fifth Ave.)—Mar.: Manet; his prints and illustrations. To Mar. 27: Stage designs, Serge Soudkeine. Raymond & Raymond (40 East 49th St.)—To Mar. 4: Art of living painters in facsimile reproduction. Roerich Museum (310 Riverside Dr.)—To Mar. 27: Water colors and graphic art, contemporary German artists. Schmiedgen Club (47 Fifth Ave.)—Mar. 3-26: Annual Oil exhibition. Jacques Seligmann (3 East 51st St.)—Permanent: Paintings, sculpture and tapestries. Schulteis Galleries (142 Fulton St.)—Permanent: Works by American and foreign artists. E. & A. Silberman (32 East 57th St.)—Mar.: Old Masters and objects of art. Marie Sternier Gallery (9 East 57th St.)—To Mar. 11: Paintings, Hildegard Woodward. Valentine Gallery (68 East 57th St.)—To Mar. 4: Recent paintings, Raphael Soyer. Katherine Voorhees (972 Lexington Ave.)—To Mar. 15: Paintings of the Southwest and France, Erna Lange. E. Weyhe Gallery (794 Lexington Ave.)—To Mar. 20: Sculpture, Marion Walton. Whitney Museum of American Art (10 West 8th St.)—To Mar. 22: First Regional exhibition—Chicago Artists. Wildenstein Galleries (19 East 64th St.)—Mar.: Selected Old Masters. Catherine Lorillard Wolfe Club (802 Broadway)—Mar.: Annual exhibition of oils by members. Howard Young Galleries (677 Fifth Ave.)—Mar.: Old Masters. Zborowski Gallery (460 Park Ave.)—Mar.: Paintings and drawings by modern French Masters.

ROCHESTER, N. Y.

Memorial Art Gallery—To Mar. 26: Loan exhibition of Rochester-owned early American furniture. Mechanics Institute—Mar. 4-25: Society of American Etchers rotary (A. F. A.).

SARATOGA SPRINGS, N. Y.

Skidmore College—To Mar. 10: Drawings by sculptors (College Art Assoc.).

SYRACUSE, N. Y.

Museum of Fine Arts—Mar.: Drawings from Boston Museum of Fine Arts.

TROY, N. Y.

Rensselaer Polytechnic Institute—Mar. 1-15: Italian painting of XVth and XVIth centuries (A. F. A.).

UTICA, N. Y.

Utica Public Library—Mar.: Oils, by Paul and Sue May Gill.

CHARLOTTE, N. C.

Women's Club—Mar.: California Painters (A. F. A.).

CINCINNATI, O.

Cincinnati Art Museum—To Mar. 12: 1st International exhibition of etchings and engravings.

CLEVELAND, O.

Museum of Art—To Mar. 9: British mezzotints. Board of Education—Mar. 4-20: National Scholastic exhibition (A. F. A.).

COLUMBUS, O.

Gallery of Fine Arts—Mar.: Educational water color exhibition (A. F. A.). Little Gallery—To Mar. 15: Monoprints and oils, Lucius Kutchins.

DAYTON, O.

Dayton Art Institute—Mar.: Paintings from collection of Mr. & Mrs. E. W. Edwards; Fresco designs, William Hentschel; Ohio water color exhibition.

OBERLIN, O.

Oberlin College—Mar.: Illuminated manuscripts (A. F. A.).

TOLEDO, O.

Museum of Art—Mar.: Paintings from permanent collection.

PORTLAND, ORE.

Museum of Art—Mar.: Etchings by Piranesi; Regional chapter A. A. P. L.

PHILADELPHIA, PA.

Pennsylvania Museum of Art—To Mar. 15: Some Print Makers of the Present. Pennsylvania Academy of Fine Arts—To Mar. 19: 128th annual exhibit of paintings and sculpture. Art Alliance—To Mar. 15: Indo-Persian exhibit.

PRINT CLUB.

To Mar. 11: American color prints. Holland Fine Art Gallery—Paintings, Wetering de Ruyt. Mellon Galleries—To Mar. 14: Sculpture, drawings and scrolls, Isamu Noguchi. Plastic Club—Mar. 8-Apr. 5: Guest exhibition of paintings, Warwick Galleries—Mar. 13-25: Paintings, Henrietta Wyeth.

PITTSBURGH, PA.

Carnegie Institute—To Mar. 9: 23rd Annual exhibition Associated Artists of Pittsburgh. To Mar. 30: Paintings, Joseph Woodwell (1842-1911); oils by Cleveland artists; "Fifty Prints of the Year."

SCRANTON, PA.

Everbart Museum—Mar.: Development of Japanese prints (A. F. A.).

PROVIDENCE, R. I.

Rhode Island School of Design Museum—Mar.: Paintings, drawings and prints, Segonzac.

MEMPHIS, TENN.

Brooks Memorial Art Museum—Mar.: Architectural exhibit; sketches Howard Iams; Pennsylvania Society of Miniature painters.

DALLAS, TEX.

Dallas Museum of Fine Arts—To Mar. 5: Paintings and drawings, Roberto Montenegro.

HOUSTON, TEX.

Museum of Fine Arts—Mar. 14-Apr. 5: Collection of Italian paintings, S. H. Kress collection. Herzig Galleries—Mar.: Positives of etching; antique textiles.

SAN ANTONIO, TEX.

White Memorial Museum—To Mar. 4: Pennsylvania Society of Miniature Painters. Pohl Art Colony Gallery—Mar.: Paintings, H. D. Pohl; drawings, Virgil Liberto.

RICHMOND, VA.

Valentine Museum—To Mar. 9: The Theatre in Richmond. Women's Club—Mar.: Royal Society of British Artists—water colors (A. F. A.). A. A. Anderson Gallery of Art—Mar. 4-20: Arthur B. Davies Memorial Exhibit (A. F. A.).

STAUNTON, VA.

Mary Baldwin College—To Mar. 10: Modern Pictorial photography (A. F. A.).

SEATTLE, WASH.

Henry Art Gallery—Mar. 5-31: 5th Annual Northwest Print Makers. Northwest Art Galleries

—Permanent: Northwest painters including Alaska.**APPLETON, WIS.**

Lawrence College—Mar. 20-26: Survey of painting in Europe from Giotto to Picasso (A. F. A.); woodblock prints.

MADISON, WIS.

Madison Art Gallery—Mar.: Contemporary oils, Grant Wood.

MILWAUKEE, WIS.

Milwaukee Art Institute—Mar. 6-26: "Playtime & Paytime" (College Art Assoc.); paintings, Edward Bruce; water colors, Carlos Merida; paintings, Robert von Neumann; wood engravings, Leopoldo Mendez.

OSHKOSH, WIS.

Oshkosh Public Museum—Mar.: Drawings, C. Keeth Garhart; etchings.

Chicago Girl Has London Show

From London comes news of the success of a young American artist's first show, that of Patricia Wetzel, which has just closed at the Lefevre Gallery. After studying at the Chicago Academy of Fine Arts, she went to Europe for a three year sojourn, painting in Paris, Rome and Venice. London critics praised her "distinct American spirituality."

A Review of the Field in Art Education

Public Taste

The idea of the infallibility of the public taste was advanced by Lillian Gærtner Palmedo on Feb. 15 in a radio talk given over station WOR in New York under the auspices of the College Art Association. Her views are calculated to stir thought and cause controversy in the art world, therefore they are given here almost in complete form:

"In speaking of the concessions an artist must make to the public taste, the implication that arises is that public taste is something inferior and that in consequence the artist who tries to please the public may be untrue to himself and to his ideals in art. But a great many artists, and I for one, are convinced that fundamentally public taste is unerring, and that artists do well to submit to its criticism and to concede to it. We know that at different periods in the history of art, public taste was invoked to judge of the merits or faults of current creation. If we go as far back as classical Greece, we read that even *Pericles*, the great master, had to submit his sculptures to the criticism of the public by exhibiting them in public squares for the approval of the masses before they were accepted.

"But probably there never was before this a time when public taste was called upon to judge artistic matters that had undergone such a sudden and extreme change as in this century. At the end of the XIXth century it had become clear to artists and public alike that nothing new could be created any more along the accustomed lines and that every effort proved to be a mere copy of existing forms. The masterpieces that had been created in the past stamped our time as a period of stagnation. The public plainly recognized this and the artists felt it much more acutely, and suffered much more acutely under it. And out of this striving for new form, modernism was born. Artists who had not been content to

follow along given lines and who in their sincere striving for the creation of something new, and had been inspired by the new possibilities created by the age of mechanism, invention and engineering, followed the new lead with such enthusiasm that they often erred by going too far. But it is here that public taste proved to be the greatest stabilizer. When the pendulum of the new art was swinging to and fro at the most rapid pace, it was public taste that steadied it. And this is as it should be. Let the artist create to his heart's content, let him be carried away by his enthusiasm, and let him go as far as he pleases, public taste will sound the warning when he goes too far—and well may he heed the call.

"It is still in the minds of everyone, how a few years ago modern art, new forms and colors invaded industry and manufacture. Our senses were often rudely awakened by strange apparitions. The public saw, criticized and condemned, but accepted the basic idea. The real artists and creators and originators are surviving today with such beauties in form as have already become classical. Many of the erring creators and creations have already fallen by the wayside and the public has, by way of reaction, turned to the periods of the past; but I predict that at a slower speed, held in by the disapproval of the public taste, clarified and much surer of itself, modern art will win its way steadily, where it did not deserve a sweeping victory before.

"I have been asked if I believe that an artist who is commissioned to do a mural or design an object for popular use should incorporate his ideas in traditional form. To this I must reply that if the artist who is chosen to execute this work is a convinced modernist he cannot in justice to himself try to express his ideas in a traditional form, for form, modern form, is and must be his main idea. And here I want to make a most emphatic statement. Modern form has not been created by artists. Modern art would be short

lived indeed if it were based only on the flights of the artist's imagination. But our modernism has a much more fundamental reason for its being. Through the marvelous inventions, through the undreamed of feats of the engineers of our time, new forms were created, and to the impressive beauties of these forms our eyes are slowly becoming accustomed.

"I must again refer to the oft mentioned Washington Bridge. There are those who would want it ornamented, and those who want it ornamented in the traditional form. But as it stands it has already conquered. No one with an eye for line or form could approach this colossal creation without joy in his heart at the glorious victory of pure form and line,—created by engineers, not by artists, but none the less admired by artists who were thrilled and inspired by it. And through such inspirations as new building methods have offered, architects have created buildings new in line and conception, and the beauty of some of them could not be denied by the fiercest opponents of modernism. And would you, in the case of a mural painter have him decorate the spaces of this new building in traditional form? You could not consistently expect it. The modern mural painter who sees and feels the new forms surrounding him would be inspired to express himself in harmony with these surroundings, and he would fail completely if he would try to compromise, or worse still, if he would try to decorate a modern background with traditional forms.

"An artist should be allowed to express himself or his ideas in his own way: if he earns general disapproval from his public, he may well question his own ability to express himself convincingly; if he arouses a controversy much is gained, for there will be constructive criticism from his public if he will but listen, but if he is acclaimed, if his work pleases or convinces his audiences, he should feel encouraged to go ahead, to lead, and to conquer. . . .

"He is lucky who has been born in this century of advance, of searching ambitions and new creations and ideas, as an artist to sense all the enormous possibilities. This same artist is lucky also to find a public so ready to follow, to comprehend, a public so eminently fitted to appreciate or so critically inclined as to condemn where it cannot accept. The modern artist may lack the support of such Mæcenases as made the Renaissance so brilliant, but he has instead a public whose taste has almost become infallible."

Will Teach Finger Painting

The New York School of Fine and Applied Art announces a course in finger painting, to be included for the first time this year in its Summer curriculum. This course, which will be in the form of lectures, with laboratory work for those who wish to carry the theory into practice, will be given by Ruth Faison Shaw, who is now in this country, but who will return to her school in Rome next Fall.

From the standpoint of the teacher, the psychologist, the designer, and mothers of small children, this unusual method, consisting of the plastic use of paint with the hands should prove of great value. Miss Shaw's topics will touch on such subjects as finger painting "As an Art Medium in Primary and Secondary Schools," "As a Play Element for Children at Home" and "The Therapeutic Value of Finger Painting." The final lecture will include a demonstration.

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A Review of the Field in Art Education

Miracles

[*Arthur Millier, artist, and art critic of the Los Angeles Times, has written an article which will be read with particular relish by every art lover and art student, and with profit by some others. It is entitled "The Artist Is One Who Sees Life as an Endless Miracle." Excerpts follow.*]

The artist, my friends, is a man concerned with miracles before which he is stricken with the unfashionable emotion of wonder.

I recall a hot debate in a Flanders dugout on "What is the most wonderful thing in the world?" Private O'Leary contended stoutly that the New York Hippodrome was the most wonderful thing in the world. I claimed the honor for a simple blade of grass.

"Phhwat!" cried O'Leary. "Sure it's only a crazy man could be saying a blade of grass is more wonderful than the New York Hippodrome. Why, it has seven stages and a real battlefield can float in its tank!"

Private O'Leary would be no good at art appreciation, I fear. For the miracles which artists praise have more in common with grass than with hippodromes. Let us try an example.

Private O'Leary and I stand on the corner and look across the street. "What do you see, O'Leary?"

"I see a black boy shining a white man's shoes, and a sign saying 'Screecho Cigars,' and a cash register."

"Anything else?"

"Sure. He's finished the man's shoes and now he's starting on another pair."

That is what Private O'Leary sees across the street. Across the continent, thanks to his newspaper, he sees that John Doe of Uptown, Upsilonia, left his wife and children and got him another set of the same, or, for really exciting news, that Farmer Jones's cow bore a two-headed calf.

Now let's play at being artists and stand

alongside Private O'Leary and look across the street. What do you see, artists?

"We see two human forms united by the bond of rhythmic movement, black flesh that ripples as the arms move up, down, up, down. When one arm flashes into the light, its partner dips into shadow, always, at every point in the movement, achieving the miracle of balance which is the first law of life. We see the marvelous way in which the black man's back turns light as it curves upward, and how perfectly this form in light is complemented by the form of the white man sitting in shadow. And we see how the shadow is filled with subtle reflections from the sunlit pavement and how the two figures form an S curve, beautiful in shape. And we see the colors all fused into harmony by the binding power of almighty light—and, oh, what's the use of trying to talk about it—Give us paints and pencils that we may try to capture but a tenth part of the miracle of inexplicable life we see before us!"

Rodin used to have many models moving about in his studio so that he could catch those miraculous moments of movement which actually occur every time we walk two steps.

Children see life like that—until the miracle is buried under familiarity. Then they want to possess things. The age of miracles usually stops then until the youth falls in love. For a while he becomes child and artist, no longer content to confide mere facts to his diary and letters, but yearning for meter and rhyme; in short, longing to create art. Trees, men, stones become, for him, miracles—for a time. Then the lovelight goes out and he wonders, as, grown-up, he looks at the crazy artist's painting of two men at the shoe-shine stand, what on earth he is supposed to see in it?

If he gets money he dutifully admires old paintings about which he has read in books. Life itself he only finds thrilling as long as it has the stimulation of a contest . . .

No wonder the artist is content, if he can

feed his family, to do with few possessions. Every inch of earth and sky and all the miracles in it, are his for the looking.

Come to think of it, all the beautiful moments we treasure in memory seemed miraculous to us when they occurred. Then if every blade of grass is a miracle, there are more than enough miracles for everyone. The artist, my friends, is here as our guide—the man who sees the miracle in every movement in the dance of life.

"The Primacy of the Arts"

Marking its fortieth anniversary, the Western Arts Association will hold its convention at Columbus on May 3, 4, 5 and 6. According to the president, William E. Warner, who was assisted on the program committee by Karl S. Bolander, some eighty persons of national prestige in their respective fields will voice the importance of the arts. The keynote of the convention is "The Primacy of the Arts." Every hour of the four days will be crowded with activity, including museum tours, educational exhibits, professional conferences, luncheons, dinners and a fortieth anniversary party. Teachers and educators, supervisors and administrators in fine arts, industrial arts and household arts are urged by Mr. Warner not to miss what he believes will be the best convention in the association's history.

Messick Joins Two Faculties

Turner B. Messick, prominent commercial artist, has joined the faculty of the University of Denver Art School and the Santa Fe School of Art. He served formerly on the faculty of the Teachers College of Columbia University and recently headed a Syrian expedition conducted by the University of Michigan and the Toledo Museum of Art. Mr. Messick studied at the Peabody Institute of Fine Arts, Columbia University, at the National Academy of Design and with Robert Henri and George Bellows.

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Talk to Yourself!

Henry B. Snell, prominent American artist, who each year conducts a painting class to Europe under the direction of Boyd Tours, gives the following advice to students:

"Many years ago I used to take walks in the country with an artist who has since achieved an enviable national reputation. He would exclaim, 'Look at that picture!' I would have to confess that I could see no picture. Then he would describe (and he was a word painter) just what the picture was. I too would then see, just as he would have shown it to me on canvas.

"Now, my advice to the student is: Talk to yourself about the subject—ask if what you are showing is for intellectual minds. Don't think that just because you like your subject, others will like your interpretation. Analyze your purpose—tell yourself what is worth while and what is not, and your brush will follow your mind. Get the habit of telling it to yourself.

"A Christmas card church in the snowy twilight with lights in the windows makes an awfully cheap appeal to the commonest minds, but in the hands of a great artist it might be a masterpiece. Bring yourself up with a round turn and say to yourself 'isn't this really cheap talk?'

"Winslow Homer could make us feel tons and tons of solid water hitting the rocks, others merely a lot of cotton wool riding the crest of a wave. 'Yes,' they say, 'it looked like that to me.' Yes, but what a mentality is that! He knew how to leave out non-essentials to give his message.

"I am reminded of a little story: A mother, trying to teach her small son to observe, would ask him each day what he had seen while walking home from school. One day the child told of a man he had seen climbing a flight of slippery steps with a sack of coal on his back. The man had fallen down and spilled his coal over the sidewalk. 'Well go on, what followed?' the mother asked. 'Nothing, mama,' the son replied, 'he just sat up and told God all about it.' Simple but says a lot. A subject worthy of George Luks."

New Courses at New School

Several new workshop courses in various fields of art opened at the New School of Social Research for the spring term. A composite exhibition by these instructors will be held at the school until Feb. 25.

José de Creef conducts classes in sculpture, using his direct method in wood, stone and metal. Harold Tishler is in charge of a class in enameling, and Allen Lewis has returned to his woodcutting and etching class. Among those continuing with their classes are Camilo Egas, painting and drawing instructor; Geoffrey Gilbert, instructor in photography; Nat Lowell, etcher, and Erika Giovanna Klien, who continues instruction in water colors, pastels and charcoal.

Triumvirate—Grosz, Sterne, Neumann

George Grosz, recently returned from a visit to his native Germany, and Maurice Sterne, who is being honored with a one-man show at the Museum of Modern Art, have opened a studio-school at 40 East 49th St., New York, where they will teach painting and drawing. J. B. Neumann, director of the studio, will conduct a course in art appreciation.

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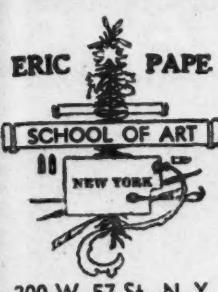
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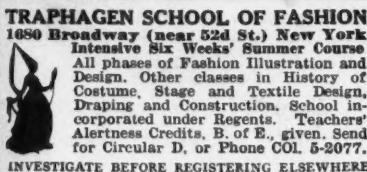
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Puzzling It Out



"La Table," by Picasso.

Picasso, credited "inventor" of cubism along with Braque, is now represented in the permanent collection of the Smith College Museum of Art by an abstraction. The picture, painted in 1920, bears the realistic title "La Table."

Abstract painting is baffling to the layman who attempts to find in it reminiscences of reality. A more satisfactory approach to such a work of art, the museum's director points out, is "to consider it as a fugue wherein certain patterns are repeated and developed throughout the whole painting as in musical compositions." Along these lines he gives the following explanation of "La Table": "One 'enters' the picture at the bottom where the eye, through a series of 'L's' inverted T-squares and rectangles is directed strongly upward to the center of interest and there held, somewhat artificially, by the obvious bulls-eye. The expansion of the visual field is now circular, curved retaining areas at either side restricting lateral movement; and eventually the eye is drawn to a restful island of blue in the upper right-hand corner. The painting viewed at a distance shows a strong three-dimensional scheme to complicate and enhance the 'journey of the eye.' There are, moreover, many such paths through the picture, some less obvious and discovered only after long association with it."

From the accompanying reproduction the reader may try this "journey of the eye." It should prove as interesting as the prevalent jig-saw puzzle.

Art Center for Colorado Springs

Plans are now being drawn by John G. Meem, Santa Fe architect, for an art center in Colorado Springs. Mrs. F. M. P. Taylor, who is backing the project, proposes to give the building to the Broadmoor Art Academy. It will contain exhibition galleries, classrooms, studios, an auditorium, a music club and a special gallery for the showing of Mrs. Taylor's fine collection of Indian arts and crafts.

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Our Folk Art

[Continued from page 6]

to our present standards, but how much more? Where does art enter into it? These activities were all just ways of making a living in a day when a demand existed for such novelties.

"For a better example of the primitive period, take 'Manchester Valley,' by Joseph Pickett, which is one of the illustrations in the article. It is, first of all, a picture obviously painted in an effort to make as direct and photographic an interpretation of nature as the painter was capable of achieving; its merit is largely due to a lack of facility in handling the brush, lack of knowledge of conventional composition, and lack of form. In other words, its importance as art exists in spite of every attempt of the painter to make it resemble the horrible fashionable art of the period. Of course, the reasons for the merit of a work do not depreciate from the ultimate result. But what I maintain is that in an analysis of true folk art his type of work cannot be called representative of a folk art tradition. It is rather due to a happy chain of circumstances bound to occur on occasion.

"The percentage of art productions brought out of all the activity of this period probably reaches no greater height than that being produced today in remote places by untrained craftsmen, including sign painters, china painters, still life painters, portrait painters, etc., all of which are well represented throughout the backwash towns of America. In these towns can be found works that have the same characteristics so praised and idolized as true American folk art, and which are supposedly allied with our past. I don't think this goes to show anything except what is obviously true, that out of any mass of art production by unsophisticated, untrained artisans, a certain small percentage is worth while."

New York Criticism

[Continued from page 15]

he was reminiscent of Kuniyoshi "partly owing to his way of seeing and partly to his painting methods."

Both critics praised his color, which the *Herald Tribune* said was "his most individual contribution in his painting."

English Artist's Flower Paintings

Laurence Biddle's flower paintings at the John Levy Galleries were likened by the *Post* to a series of delicate melodies, "carefully orchestrated" more in the nature of chamber music than any "blare of brasses."

The *Times* felt that this English painter's work was comparable to that of Hovsep Pushman because of similarity of subject matter. However, Mr. Biddle's canvases differed in treatment and methods, and his appeal was more direct and less emotionally subtle than Pushman's.

From Water Color to Oil

There is never a forced or weary note in the paintings of Alice Judson, shown at the Fifteen Gallery, according to Margaret Breuning of the *Post*. "Miss Judson," she said, "is better known as a painter of water colors than of oils, yet she shows that she is at home in the medium of oil painting and can express in a different degree the same qualities which mark her water colors."

"In all these works," the *Herald Tribune* said of Miss Judson's rural scenes of New York and New England, "there is refreshing warmth and vitality, coupled with painterly skill in handling."

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EUROPEAN CHAPTER

The European Chapter of the American Artists Professional League has organized its Paris Executive Committee with the following officers:

Chairman, Aston Knight, 147, Rue de la Pompe, Paris; First Vice-Chairman, Gilbert White, 5, Rue Jadin, Paris; Second Vice-Chairman, H. A. Webster, 39, Rue d'Artois, Paris; Treasurer, Geo. W. Parker, 13, Rue Boissonnade, Paris; Secretary, L. G. Cauldwell, 4 bis, Cité du Retiro, Paris; Assistant Secretary, E. Bruce Douglas, Moulin des Clayes, St. Rémy-lès-Chevrenne (S.-&O.); Honorary Vice-Chairman, the Hon. L. J. Keans, Consul General.

With forty-four members already enrolled by the middle of January, announcements of a dinner to be held on Jan. 26, were mailed to all American artists in or near Paris known to the Executive Committee.

"The European Chapter of the A. A. P. L.," the announcement said, "will hold an informal 'come together dinner' on Thursday, Jan. 26 at 7 P. M. at COQUET'S, 80, Boulevard de Clichy (Métro Place Blanche). Price 16 Frs (wine and tip included).

All American citizens (male or female) studying or practising the visual arts are eligible to active membership in the League. The committee cordially hopes that you can attend the dinner and the meeting which will follow it.

"You are requested to notify Mr. Leslie Cauldwell, the secretary, 4 bis, Cité du Retiro, before Jan. 24 of your acceptance, and of that of any American artist or student not reached by this letter."

By the middle of February the membership in Paris had increased to fifty-nine. The treasurer of the Chapter wrote at that time: "We, as mostly new members, are all interested in the ideals, principles, and work of the League. We hope the establishment of this new Chapter may constitute a bond to the furtherance of American art."

"THE PERMANENT PALETTE"

The marine painter, Dr. William M. Hekking, former director of the Albright Gallery of Art, Buffalo, writes thoughtfully about the phrases of advice which have appeared in these columns prompted by Dr. Martin Fischer's book, "The Permanent Palette."

"It seems to me this organization has hit upon one of the most vital spots in the field of contemporary art. It is as important as intelligent restoration is to pictures of the past. It ought to be made clear and emphatic that neither the League nor Dr. Fischer have anything but good will in the cause of art to sell. His is not an advertisement of a tradesman or manufacturer. Neither is it a chemist-philosopher's plaything, written to fog but another expert in a special field. It is, I believe, a clear, honest statement of facts that need to be more generally known by artists and art students. It is not for other chemists to split hairs about unless they can show him definitely wrong chemically."

"The League has accomplished more in pushing the sale of this book to artists than can be readily realized at this moment.

"But the further program of recommending an honest statement on the back of each canvas of the chemical experiment each man indulged in, for future judgments, is, I believe, of equally valuable importance, to the artists themselves and to their clients. Some very able men are known to have been negligent or ignorant to the point of carelessness in the matter of mediums and grounds, to say nothing of pigments."

NATIONAL COMMITTEE ON TECHNIC

We are glad to announce the following additions to this committee:

Dr. Martin Fischer (already well known to all League members), University of Cincinnati, Cincinnati, Ohio.

Dr. Henry A. Gardiner, President and Director of the Institute of Paint and Varnish Research, Washington, D. C.

Now that copies of Dr. Fischer's book, "The Permanent Palette" are again available, League members are advised that they may be had from Mr. Frank Hasell, chairman National Lecture Committee, 321 West 112 Street, New York, at \$3.00 carriage prepaid.

THE LEAGUE SLOGAN STICKERS

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RESOLUTION PASSED BY THE NATIONAL EXECUTIVE COMMITTEE, FEBRUARY 23, 1933:

RESOLVED, That the American Artists Professional League deprecates the practice of magazines and publishers purchasing illustrations abroad at this time when American artists need employment;

That even the economic advantage of present foreign exchange overlooks the fact that circulation depends on American subscribers and advertising is paid for by American industry;

Therefore employment of American, rather than foreign, artists is both logical, just, and constructive to contemporary American art.

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American Artists Take Up Eager Roles in "Social Revolution"



"The Strikers," by Paul R. Meltsner.

"Art for art's sake," is an expression which has sprung from the ideals and controversies of the past. But war, social revolution and the apparent breakdown of the capitalist economic system has put forward a new and equally cryptic expression, "Art as a social force." The argument is that art loses nothing as art when it becomes a champion of social change—a weapon of propaganda forged by painters and sculptors who strongly feel that they are part and parcel of a collectivist movement for economic revolution.

Much already has been written on the subject. The chief proponent of the idea that artists in forming a revolutionary phalanx can still exercise fully all their aesthetic faculties is the John Reed Club of New York. It has organized an exhibition entitled "The Social Viewpoint in Art," which, in its extent and its content, will be considered truly appalling by some elements of American society. Exactly 100 American painters and sculptors have contributed 200 works, and in the list are some of the most eminent of the nation's artists. The exhibition may be viewed at the John Reed Club, 450 Sixth Ave., through next Saturday, March 4.

Utah Honors Its Artists

The 31st Annual Exhibition of the Utah Art Institute, which closed on Feb. 13, was almost twice as large as that of last year. For the second time the annual was held in the State Capitol building. More than 500 pieces of painting, sculpture, jewelry and metal work were shown. Special honor was given to Cyrus E. Dallin, Utah sculptor, in an evening program.

Among the artists specially praised by the Salt Lake *Tribune* were John Held, Jr., Lee Greene Richards, Avard Fairbanks, Ruth Watatis, Millard F. Malin, Caroline Parry, Mrs. Elizabeth J. Rich, Florence Ware, Irene and Calvin Fletcher, H. Reuben Reynolds, Orson D. Campbell, John Henry Evans, Hal Burrows, and J. H. Stansfield. In addition to the photographic survey of Dallin's sculpture, a Mahonri Young loan exhibit attracted attention.

Governor Henry H. Blood opened the ex-

hibition with an address, and Milton H. Wellings, secretary of the state, acted as master of ceremonies. Other speakers were Alice Merrill Horne, director of the Utah Art Institute; Mrs. D. W. Moffat, art director of the Utah state fair; Wayne Johnson of the Springville art group, and Mrs. John Jensen, president of the Utah Art Studio.

Following this, on March 7, the John Reed Club will present an exhibition entitled "A Historic Survey of Art as a Social Force." Such masters as Breughel, Cranach, Rembrandt, Rowlandson, Goya and Daumier will be represented by prints, reproductions and originals. The purpose will be to show that art as propaganda can be great art. The show also will afford artists and students a study of techniques.

Then, on April 4, the club will present the results of the "Free Tom Mooney" art project. The artists of the country have been invited to submit posters and drawings for postals to stir the country in the fight for Mooney's freedom. The John Reed Club will select a number of the compositions for reproduction on postal cards. The exhibition will be taken to Chicago and shown at the "Free Tom Mooney Congress," April 30-May 2, and the congress will select a number of works for posters and post cards, for general distribution throughout the world.

But the biggest undertaking of all will be a gigantic exhibition of social revolutionary art, gathered from all countries, which will be held in Chicago in a spot contiguous to the Century of Progress Exposition throughout the extent of that fair. American artists will have an opportunity to submit works through the John Reed Club of New York, until April 1. A request sent to 450 Sixth Ave. will bring complete information, with suggestions.

In connection with the present exhibition, a symposium was held on Feb. 10. Adolph Glassgold, member of the staff of the Whitney Museum, was the chief speaker against the use of art in social controversy. He contended that revolutionary-minded painters should abandon art and function as propagandists in the manner of commercial artists executing advertising commissions. He claimed that "The Social Viewpoint in Art" exhibition was weak, inasmuch as, in trying to be art, it was poor propaganda, and, in trying to be propaganda, it was poor art. John Kwait and others opposed him and contended that art can only become great by having a vital and significant message to convey; that throughout the ages the art that was great had at the same time been a definite social force; and that the exhibition is important because it indicates that the best American artists want to make their work a part of the social order. Mr. Kwait said that vital propaganda can be great art, and that the contemporary revolutionary artist does not only devote him-



"Canton Commune," by Adolf Wolff.

self to propaganda but builds a monument and makes a record of the present struggle of the workers, and glorifies their part in building a new social order. The dramatic, and deeply felt, themes of the social struggle, he contended, are the best material for creating new dynamic forms and designs and for producing a significant art.

In the catalogue of this proletarian exhibition appear the names of such well known artists as Peggy Bacon, Thomas Benton, George Biddle, Isabel Bishop, David Burliuk, Minna Citron, John Steuart Curry, Stuart Davis, Adolph Dehn, Mabel Dwight, Leo Fischer, Yun Gee (with his "Japanese Imperialist Eating Up Manchuria"), Georg Grosz (with his "Rich Man, Poor Man" and three others), "Pop" Hart, Lee Hersch, Eugene Higgins, Stefan Hirsch, Ben Kopman, Edward Laning, Monte Lewis, Louis Lozowick, Reginald Marsh, Paul R. Meltsner (now having an exhibition at the Midtown Galleries), Kenneth Hayes Miller, Orozco, Joseph Pollet, Louis Ribak, Boardman Robinson, David Sequeiros (Mexican), Raphael Soyer (see "New York Criticism" in this issue), Benton Spruance, Allan Tucker, A. Walkowitz, M. Zorach and W. Zorach.

Find Mosaics in Antioch

An important mosaic pavement has been discovered at Daphne in Syria by the Committee for the Excavation of Antioch, whose headquarters are at Princeton University. Drawings from the mosaic have been received and from these the authorities assign it to the late IIIrd century.

The pavement contains two panels, one about 23 feet square and the other approximately 18 feet by 8. In the larger of the panels are depicted hunters in a slightly wooded country conventionally indicated by trees, set diagonally at the corners. The landscape is bordered by a frieze showing the principal buildings and the famous watering-place at Daphne. The smaller panel represents "hunters" at sea, showing Scylla, the sea monster who hunted her human prey from the rocks in the Straits of Sicily. The remaining scenes depict youthful fishermen busy with net and line.

Rivera Reproductions Shown

A newly published portfolio of color reproductions of Diego Rivera's mural paintings in Mexico is on exhibition at the Museum of Modern Art in the permanent architecture room.

"Experiencing Pictures"

"Experiencing Pictures" is the subject of a series of fifteen lectures which Ralph M. Pearson is giving at the New School for Social Research, New York.

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